



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

LOEB MUSIC LIBRARY



ML J R 7 T L



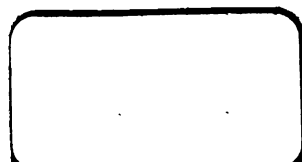
ISHAM MEMORIAL
LIBRARY

~~Deham 100.205~~

2208.5.1



-



.

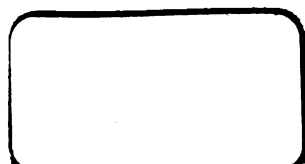
,

~~Deham 100.205~~

2208.5.1



-



.

,

A
**BRIEFE AND
SHORT INSTRUCTI-
ON OF THE ART OF**

MUSICKE, to teach how to
make Discant, of all propor-
tions that are in vſe:

VERY NECESSARY FOR ALL
ſuch as are deſirous to attaine to know-
ledge in the Art;

And may by practice, if they can ſing, ſoone be able
to compoſe three, foure, and five parts: And alſo to com-
poſe all ſorts of Canons that are uſual, by theſe directions
of two or three parts in one, upon the Plain-ſong.

By **ELWY BEVIN.**



LONDON,
Printed by *R. Young*, at the ſigne of the *Starre* on Bread-ſtreet hill. 1631.

Isaham 100.208



TO THE RIGHT REVEREND
FATHER IN GOD, AND MY HO-
nourable good Lord, the Lord Bi-
shop of GLOUCESTER.

RIGHT REVEREND,



After much paines taken in the study and
art of Musicke, for these many yeares last
past, to compose Canons of two & three
parts in one upon the Plain-song; have
now at length laid downe this burden of
my minde, the hopefull issue of my tyred braine. To
the visiting of which Infant, many of my good friends
resorting, and those skilfull in my profession, perswa-
ded me to expose it to the world, and let try for it selfe;
which I refused to doe, untill I called to minde, that it
might tend to the praise and glory of Almighty God,
and to the benefit of my native country: Yet finding,
that such exposed Infants might easily perish without
the protection of some worthy and powerfull Patron,
resolved to keepe it at home, untill I remembered your
good Lordship to be a lover and favourer of Musick,
and unto whom I have beene much bound for many
favours, for all which, being not able to returne wor-
thy compensation, but rather to trench more and more
daily.

The Epistle Dedicatory

daily upon your benignity, doe bequeath this my Infant unto your Lordships Patronage, whom I know for authority, wisdom, and learning to be able, and for piety and charity will be willing, to protect the same; which if you vouchsafe, you have and alwayes shall have devoted

To your Lordships

service,

ELWAT BEVIN.

TO THE READER.



Being no lesse true than ancient, that good things common are of more regard, I might not imbreſt this talent (the perfection of my long endeavours) and not impart it to the publique benefit, leſt I ſhould prove my ſelfe no Moraliſt, and ſo incurre their blackeſt cenſure, who firſt did backe me on this enterpriſe. I doubt not the per- uſers favour (yet not glory in my little one) if hee vouchſafe it but a ſlen- der tryall; for though it be but ſmall in quantity, yet for diverſities of examples and difficulties, the quality may ſeeme the greater, and paſſe the elaborate workes of larger volumes. Tbine,

Elway Bevin.

To M^r Elway Bevin upon his *Canons of three parts in one.*

An EPIGRAM.

Muſicke breaths heaven, ſay more, it doth diſcloſe it,
If old Iudicious *Bevin* doe compoſe it.
Aſtronomy ſtares high, and doth not feare
To draw heavens curtaine, and unfold a Splieare:
But Muſicke climbs as high as *Jacobs* Scale,
Out-vies a *Jacobs* Staffe: it doth unvaile
Three for her one, or rather three in one:
A myſtery that Art ne're thought upon.
Three parts in one, are no Trichotomy
Of one in three, but a ſweet Trinity
Combin'd in one. This may (with wonder) make
An Atheiſt (if hee'le lay his cares to ſtake)
Sing Trinity in Vnity, when he ſhall
Heare that (which he thought harſh) prove muſicall.
Church Muſicke finds applauſe, then why not Hee
That ſets forth Canons of a Trinity?

Thomas Palmer.

Briſtoll.

There are nine **Concords** of Musicke, as followeth:

A Unison, Third, Fifth, Sixth, Eighth, Tenth, Twelfth, Thirteenth, and Fifteenth: Whereof five are called perfect, and foure imperfect.

The five perfect, are, *Unison, Fifth, Eighth, Twelfth* and *Fifteenth*: Of these you may not take two of one sort together, neither rising nor falling, as two *Fifths* or two *Eighths*.

The other foure, called imperfect, you may take two or three together of one sort, rising or falling, which are, a *Third, Sixth, Tenth, and Thirteenth*.

These nine **Concords** are comprehended in foure, *viz.*

Unison,
Eighth,
Fifteenth, } are counted as one, for every eight is the same.

Third,
Tenth, } likewise.

Fifth,
Twelfth, } likewise.

Sixth,
Thirteenth, } in like sort.

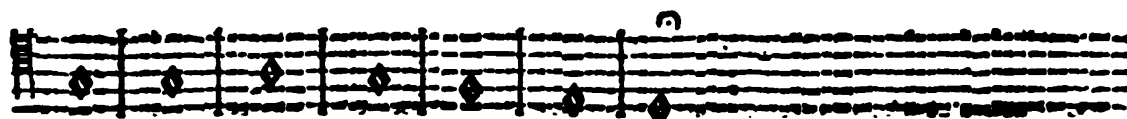
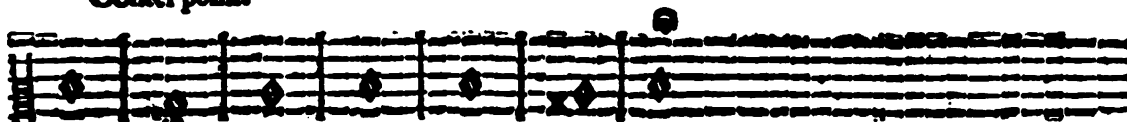
So that in effect there are but foure **Concords**.

The **Discords** are, a *Second, Fourth, and Seventh*, with their *Eighths*; which being sometime mixt with **Concords**, make best musicke, being orderly taken.

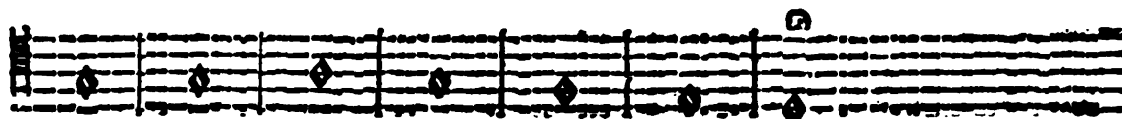
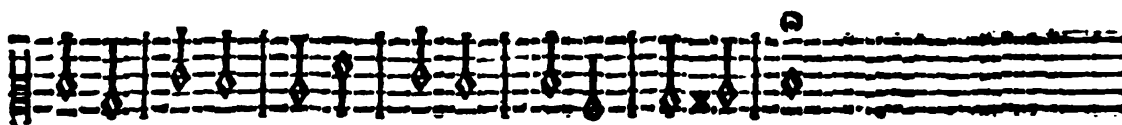
(1)

The proportions, as follow.

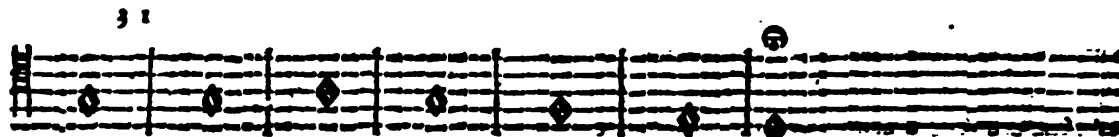
Conter points:



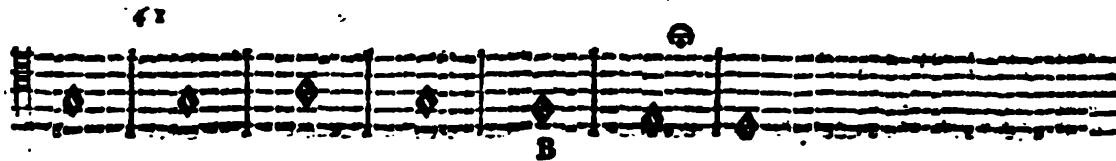
Dupla.



Tripla.

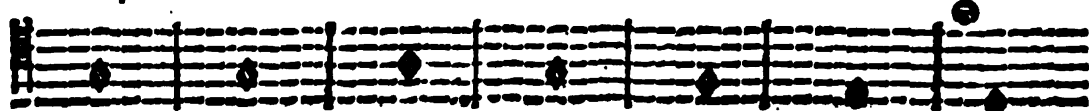
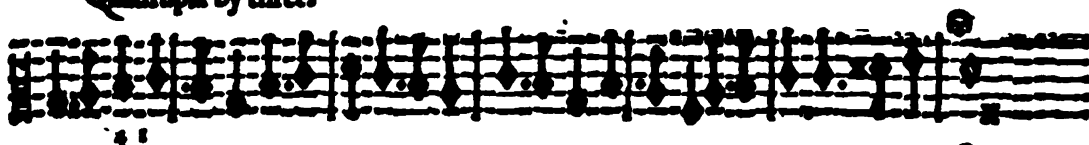


Quadrupla.

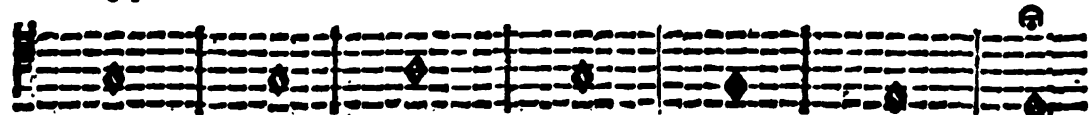


(2)

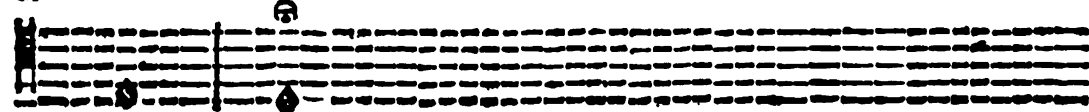
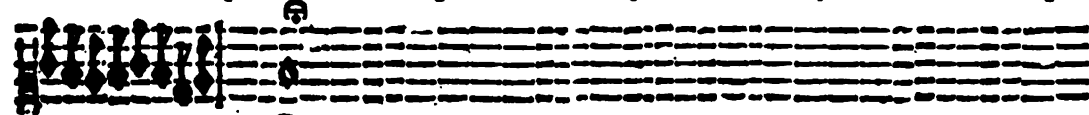
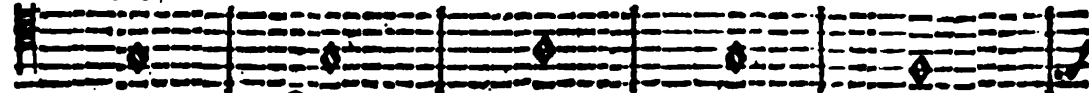
Quadrupla by three.



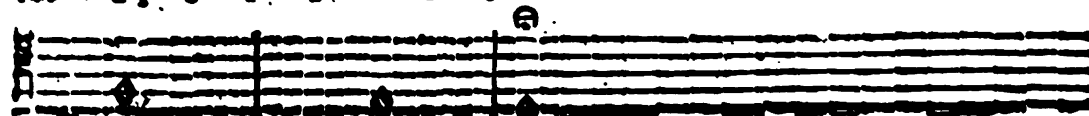
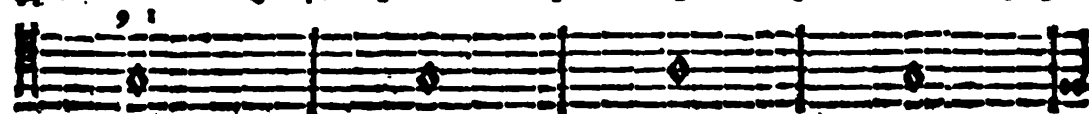
Sextupla.



Octupla.



Nonupla.



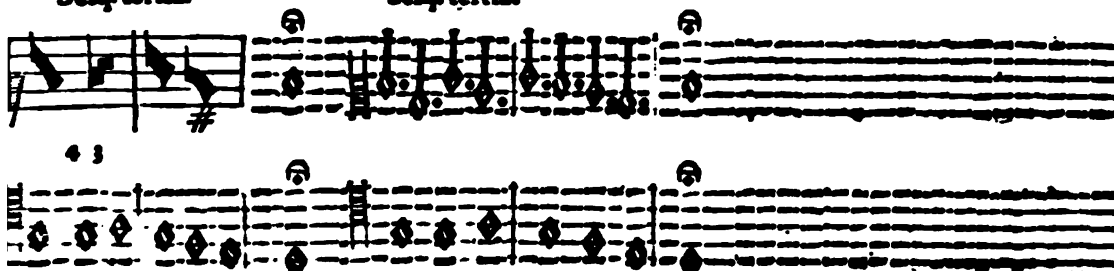
(3)

Sesq. altera.

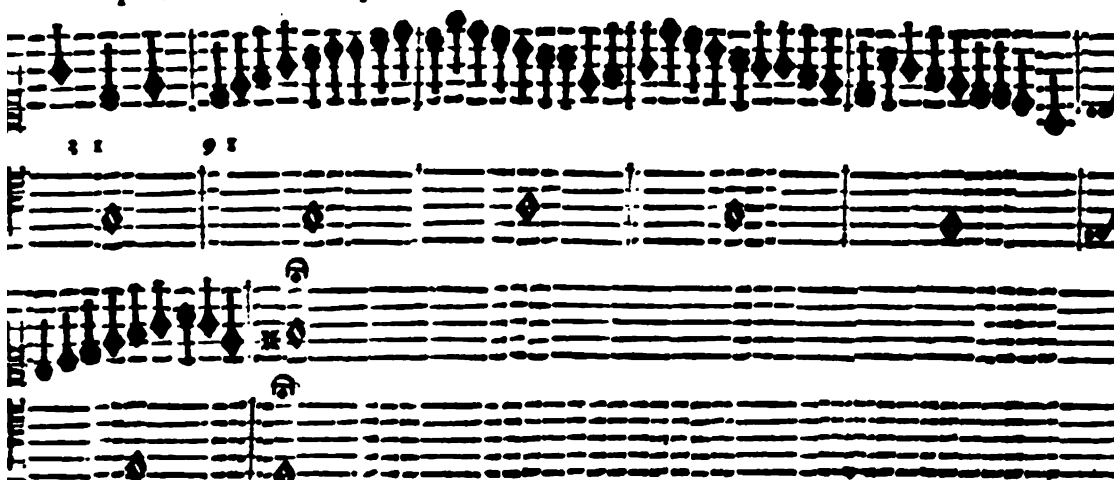


Sesq. tertia.

Sesq. tertia.



Tripla Inductio to Nonupla



Sesq. altera Inductio to 9 2.



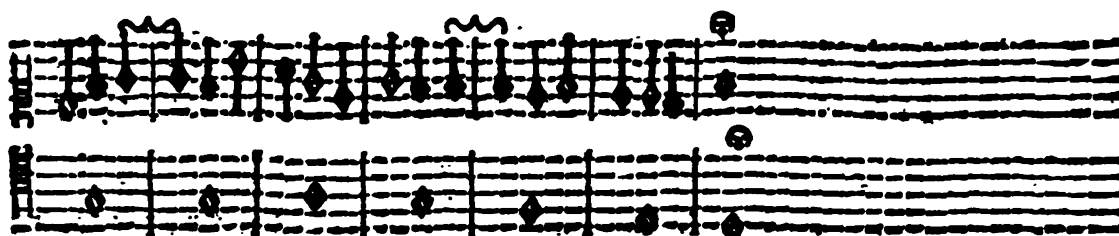
Others other proportions there are, as Quintupla,
Septupla, and such like, which are out of use.

(4)

Semb. and Mynome.



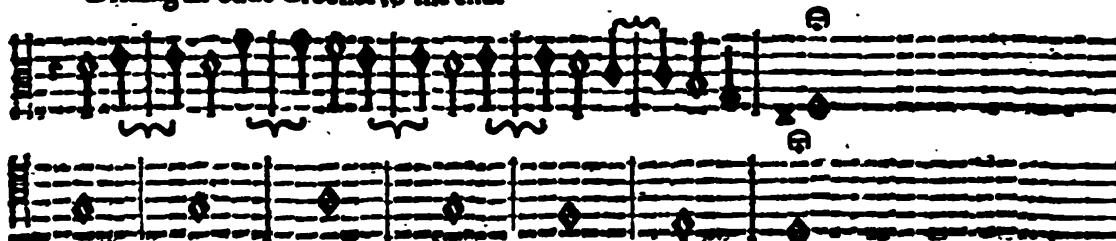
Mynome and Crochet.



Driving an odde Mynome to the end.



Driving an odde Crochet to the end.



Subdupla.

Subtripla.



(5)

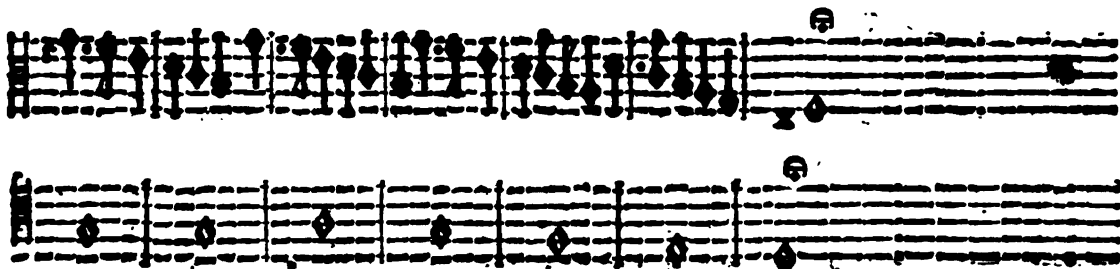
The manner of maintaining a point.



Another Example.



Another of the same.



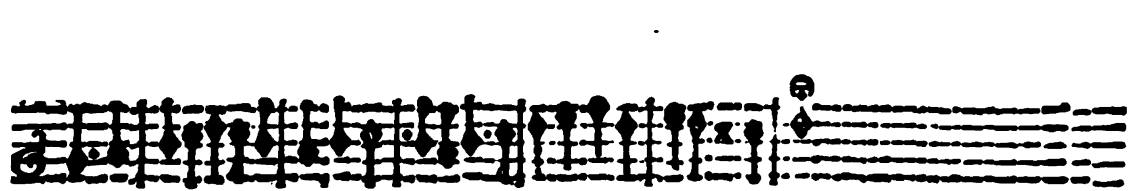
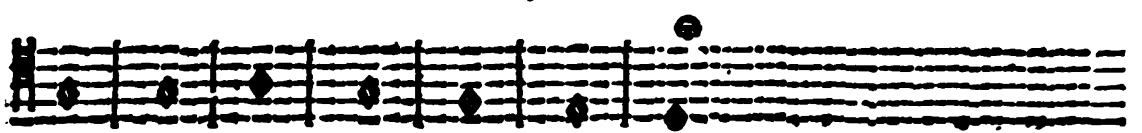
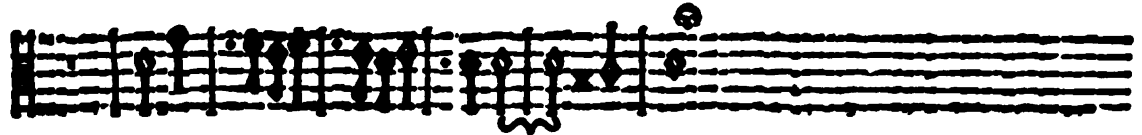
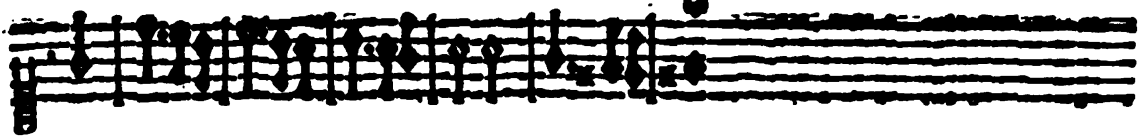
Another of Sextupla.



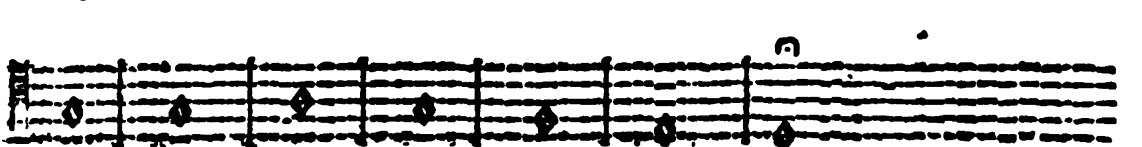
(6)

3. Voces

2. partes to the plain-song



The point reverted.



(7)

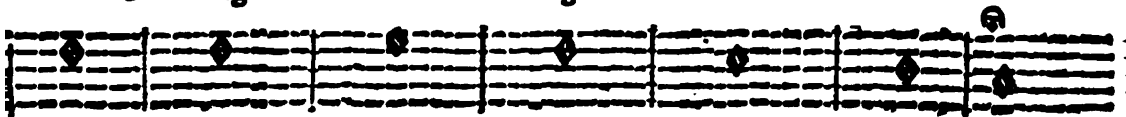
The ordinary ways of two partes in one, are as followeth.

2. in one
in the

{	Unison.
	Second.
	Third.
	Fourth.
	Fift.
	Sixt.
	Seventh.

Of these sorts you may make upon one Plain-song a thousand ways, only by altering the Refts, and setting the Plain-song sometimes above, sometimes below, and sometimes in the midst, which causeth great variety, as for example you may partly see, by these that follow.

Plain-song above. A Crochet following.

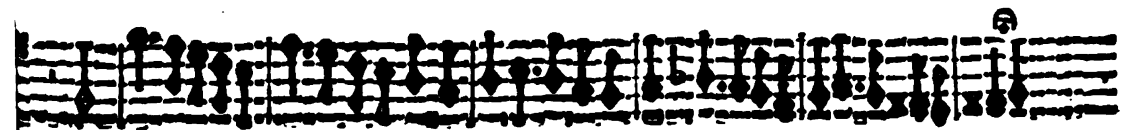
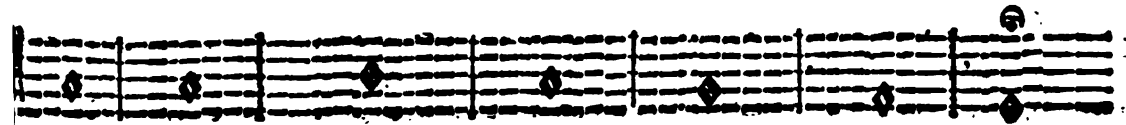


Canon.



Plain-song in the midst.

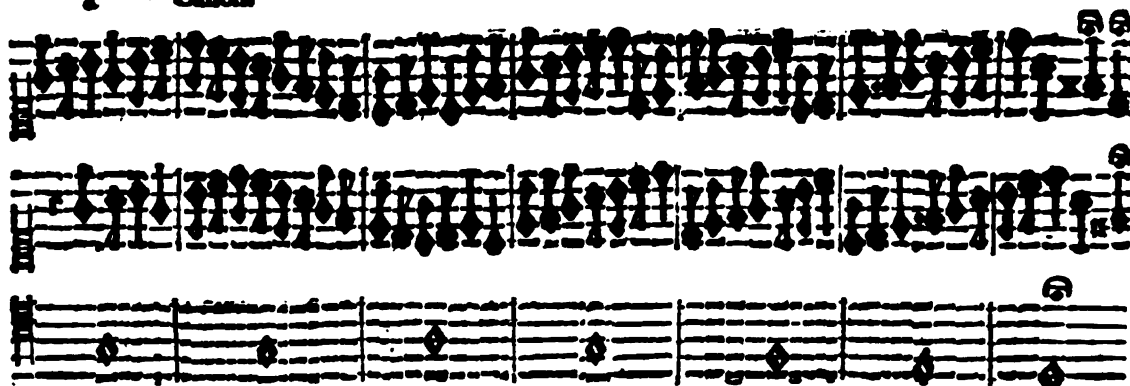
Canon.



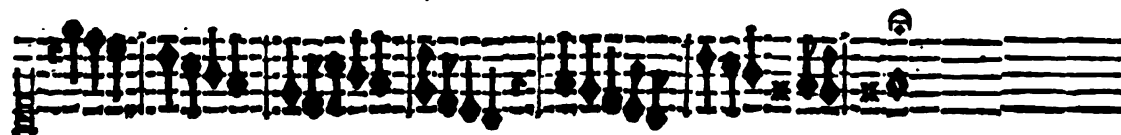
(8)

Plain song below!

2 Canon.



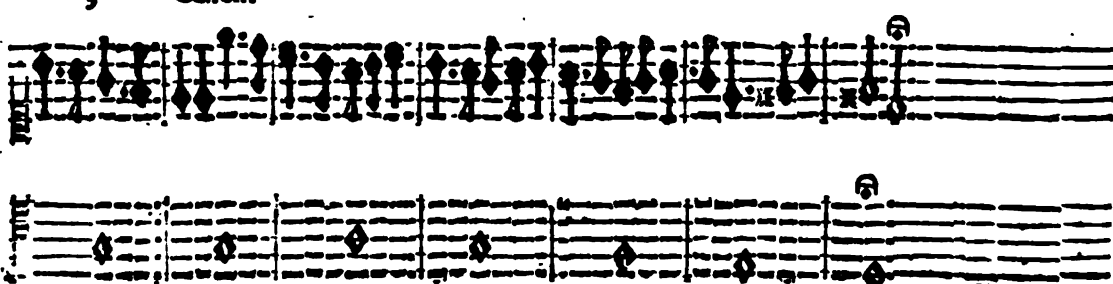
A Crochet following.



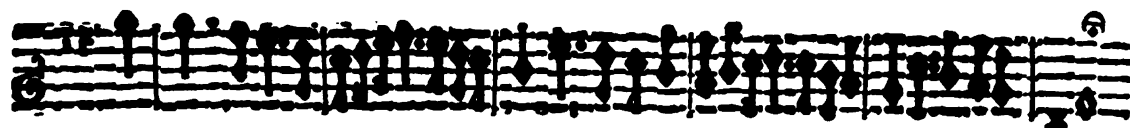
2 Canon.



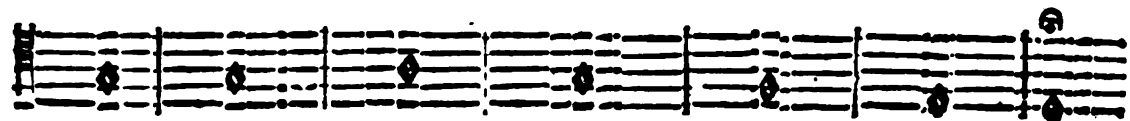
3 Canon.



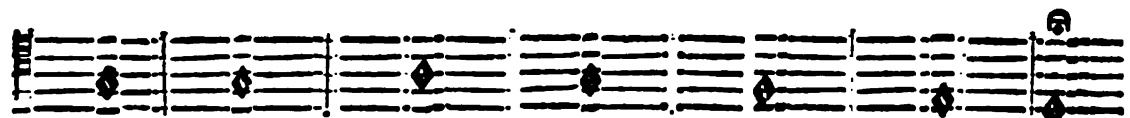
(9)



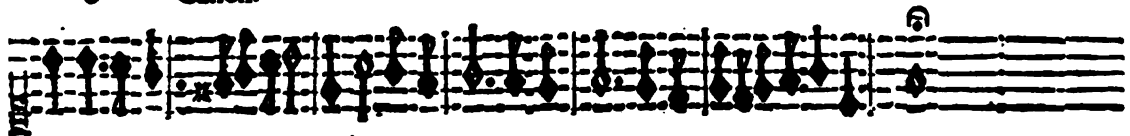
4 Canon.



5 Canon



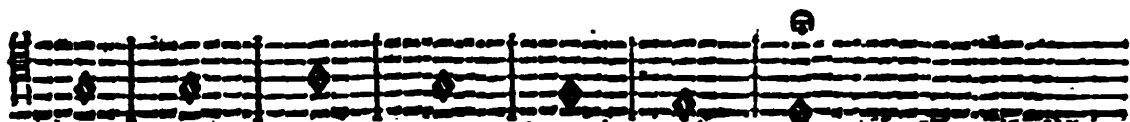
6 Canon.



(10)



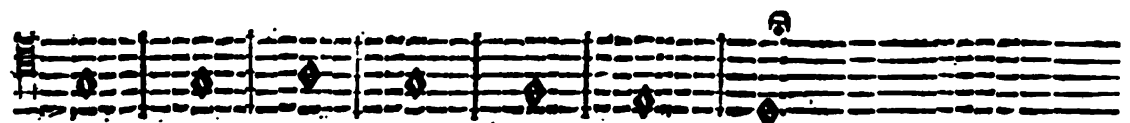
7 Canon.



A Mynome following.



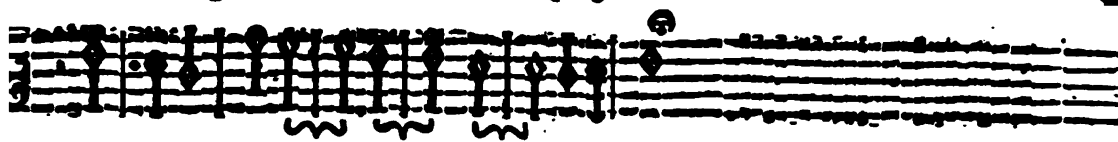
1 Canon.



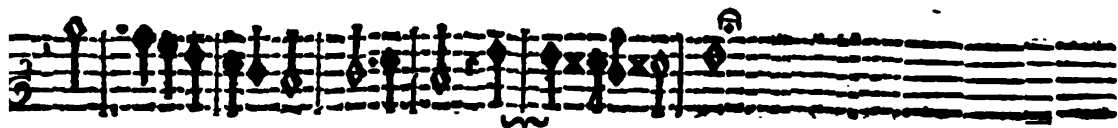
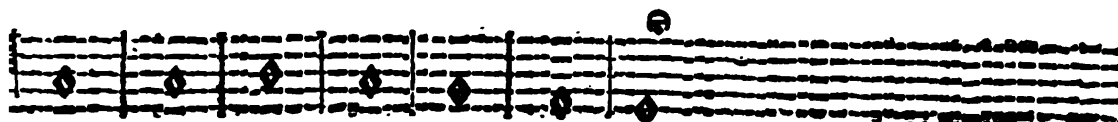
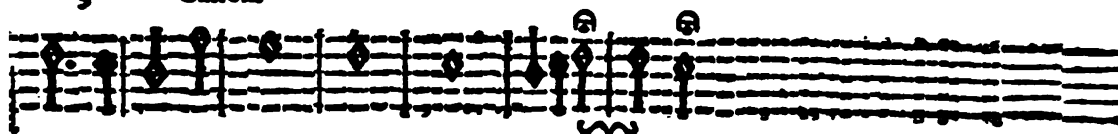
2 Canon.



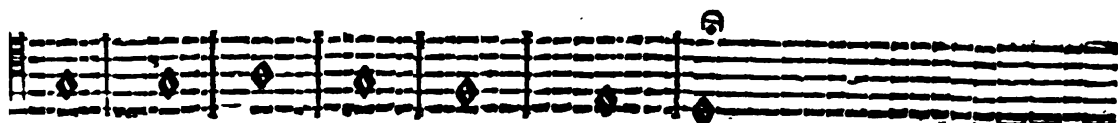
(11)



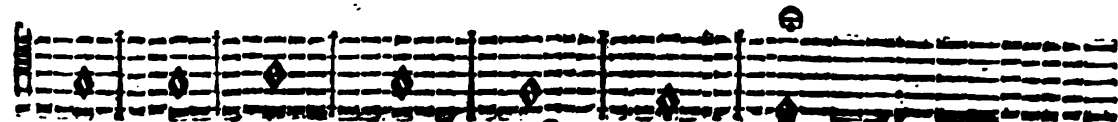
3 Canon.



4 Canon.

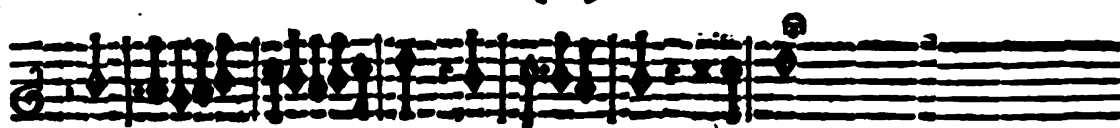


5 Canon.

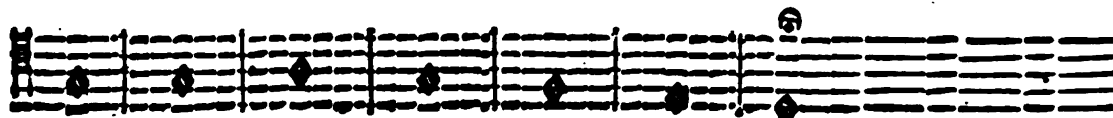


C 2

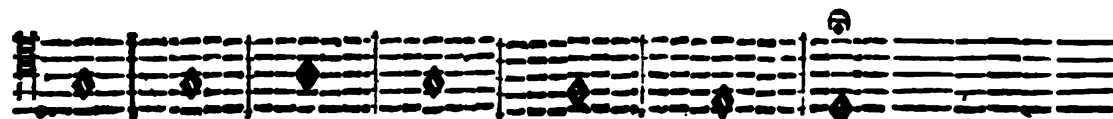
(12)



6 Canon.



7 Canon.



8 Canon.

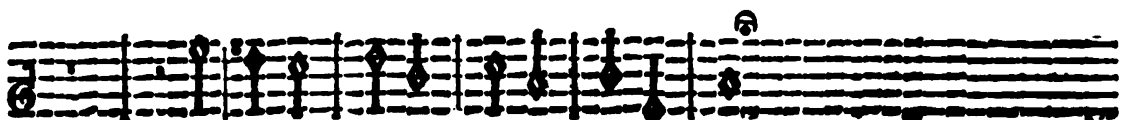
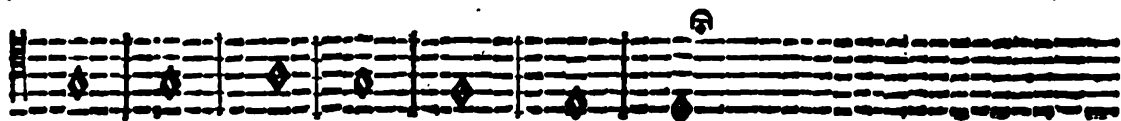


(13)

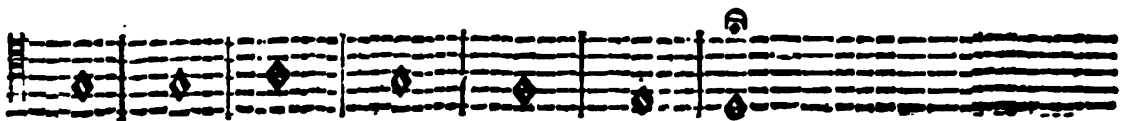
A Semibriefe following.



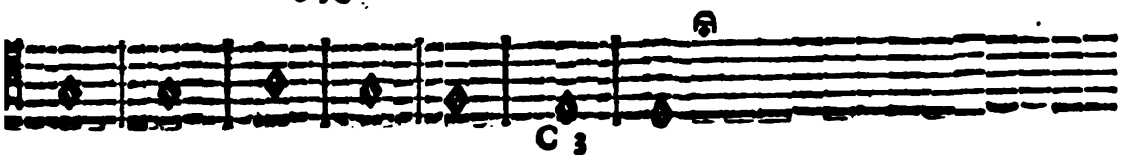
1 Canon.



2 Canon.



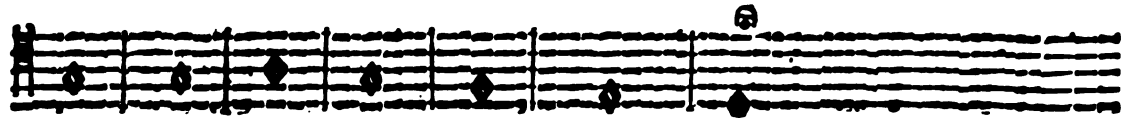
3 Canon.



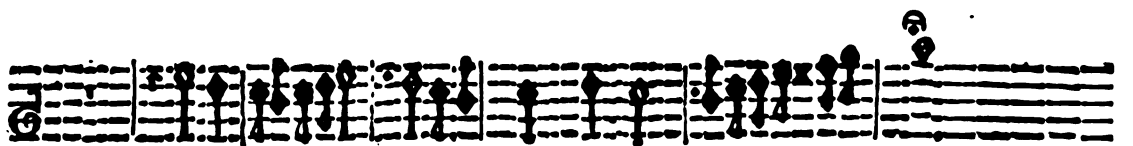
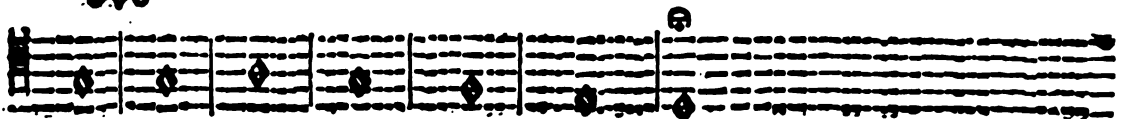
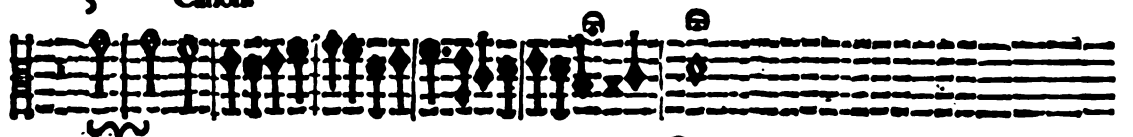
(14)



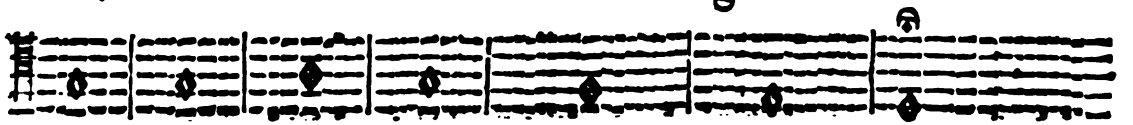
4 Canon.



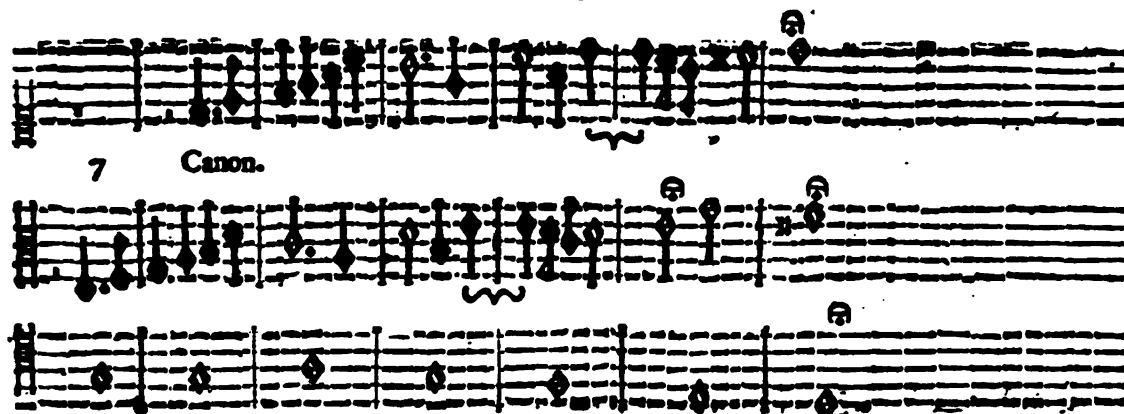
5 Canon.



6 Canon.



(15)



Three Mynomes following.



Two Semibriefes following. 4-Voces.

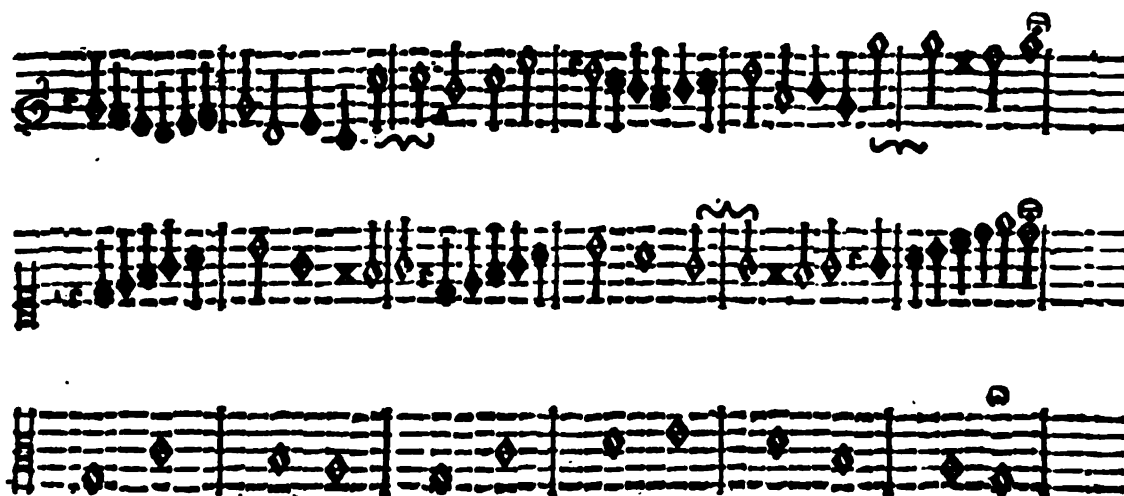


Thus may you increase your Refs, if the Plain-song be of any length, to eight or tenne *Semibriefes*, or more, before the following part cometh in. And in this order might a great number of wayes be made: But I will not counsaile any to the pursuit thereof, for I hold it better to know the way and meanes how it may be done, than to take so laborious a worke in hand.

Two parts to the Plain-song maintaining their severall points.

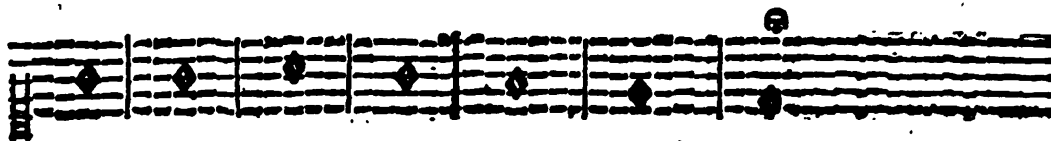
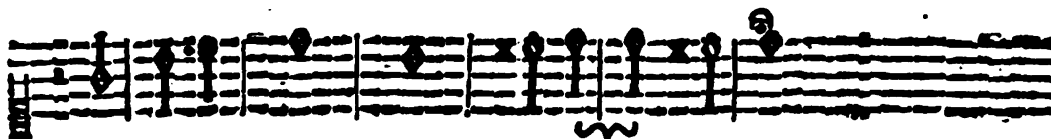


Another example of the same.

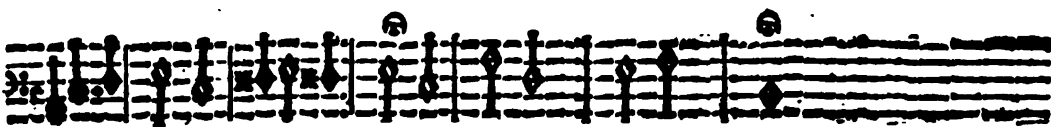


There are diuerſe other wayes of two parts in one, which are not ſo common, but yet more difficult in compoſing, as two in one *per Augmentation*, that is, when one part doubleth euery Note, making the Crochet a Mynome, the Mynome a Semibriefe, &c.

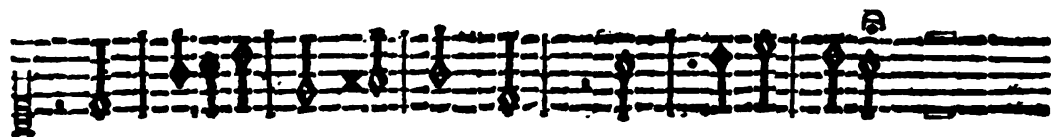
Example.



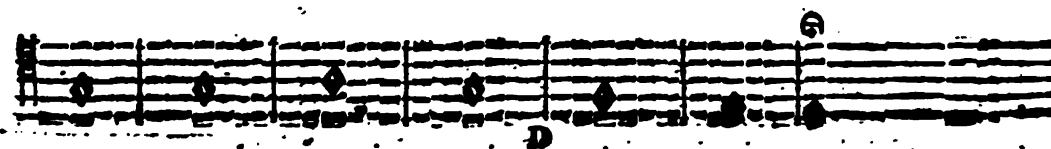
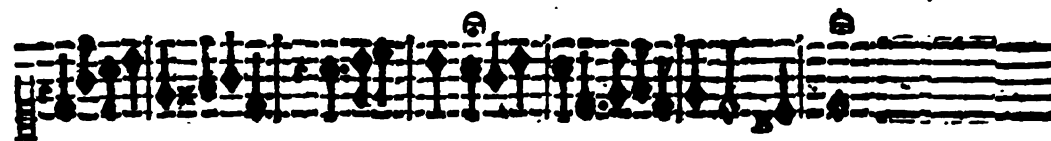
Canon *per Aug.*



Another example.



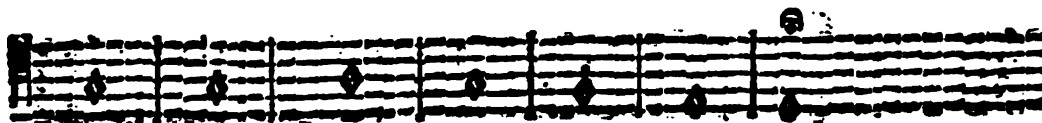
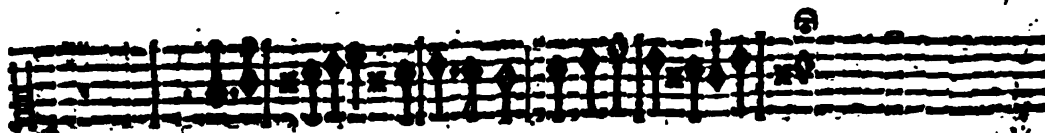
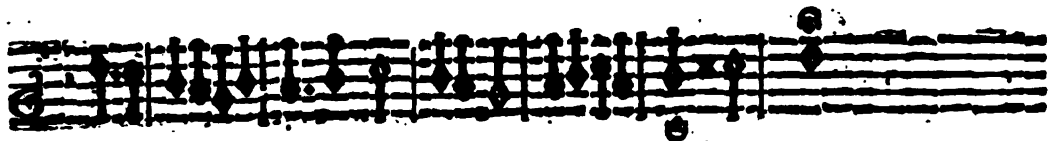
Canon *per Aug.*



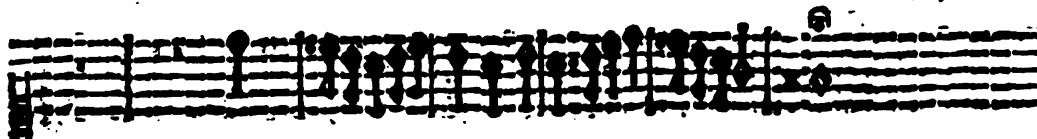
Also you have two parts in one *per Arsis & Thesis*, by contrary motions, that when one part ascendeth the other descendeth, which is both difficult, and carrieth more majesty than any other Canon : And are directly made in any distance.

Example.

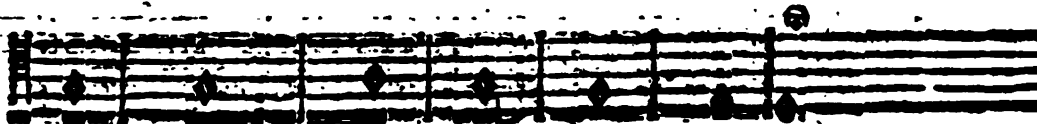
Canon *per Arsis & Thesis*.



Another example.

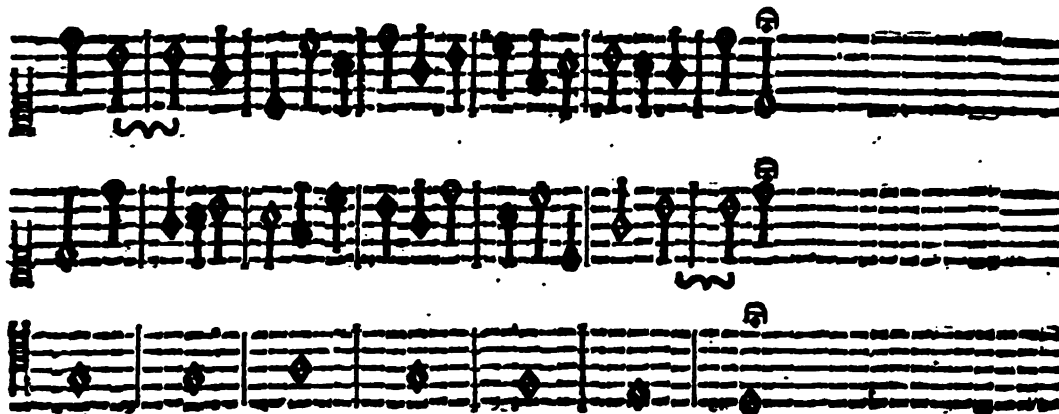


Canon *per Arsis & Thesis*.



Moreover you have two in one Recte & Retro, when one part singeth forward and the other backward, which is somewhat difficult to be made vpon a Plain song, but without, the easiest of all other. Many other wayes there are, and are daily invented by the skilfull, as you shall perceine by these examples that follow.

Canon. Recte and Retro:



Another below.

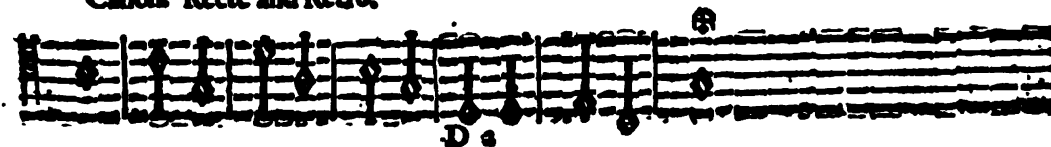


Canon. Recte and Retro.



Another.

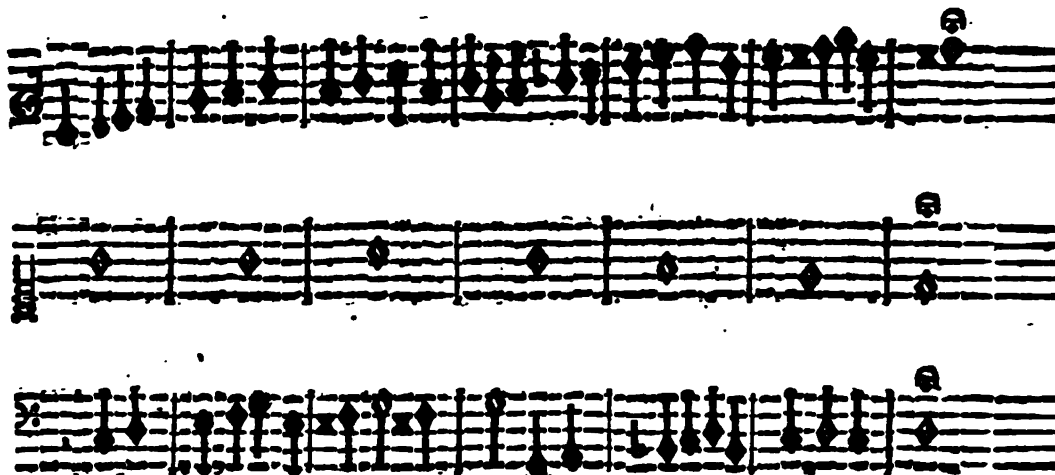
Canon. Recte and Retro.



There is also a kinde of double difcant which is no Canon, but some-
what of the nature of a Canon, and sometime also made in a
Canon.

Double difcant.

The Principall.

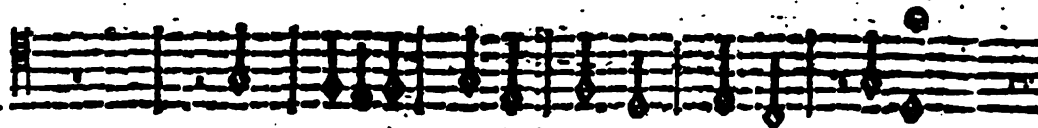


In the Reply the Treble is set eight notes lower and made the Counter, and the Base is set
twelve notes higher and made the Treble, the Plainfong set an eight lower and made the Base.

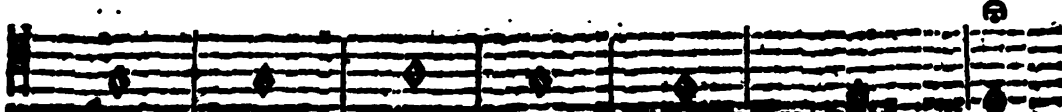
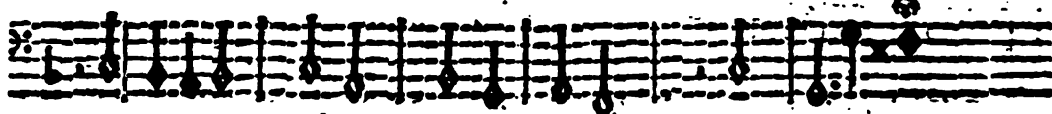
The reply.



1943



The Reply.

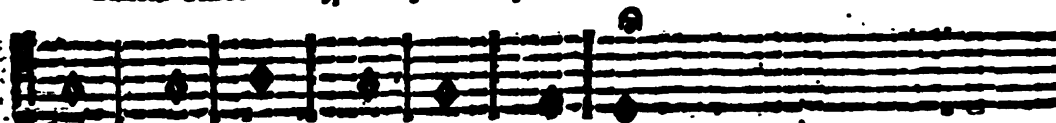


Here are certaine Canons of three in one, very difficult, made of the Plain-song it selfe, every part contrary to other in nature. These are compound Canons, even as the Apothecary maketh his confectiōs of diuers simples, compounded together of sundry wayes.

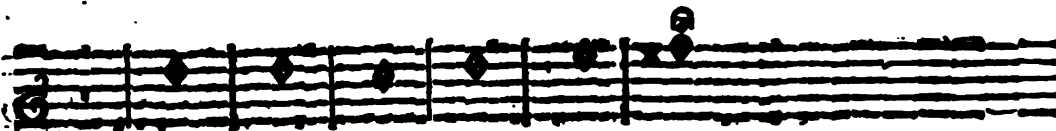
Recte and Retro. & per Arsis & Thesis.



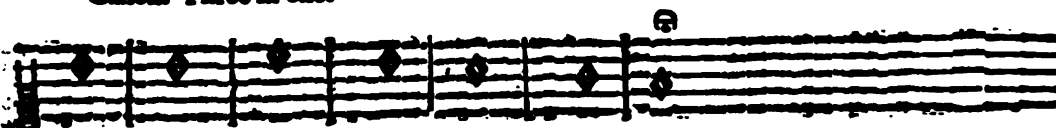
Canon. Three in one, per Arsis & Thesis.



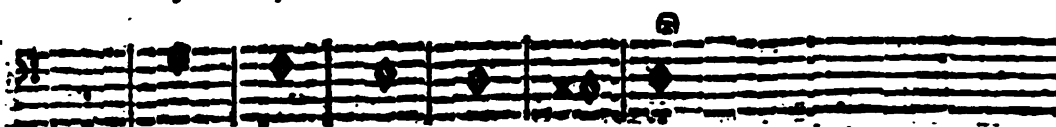
Another example, per Arsis & Thesis.



Canon. Three in one.



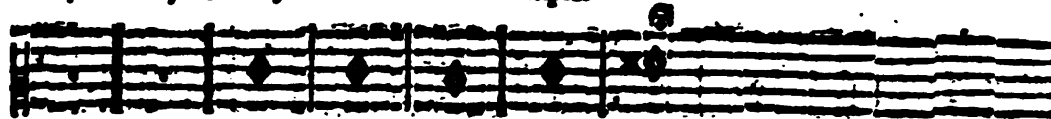
Per Arsis & Thesis, Recte and Retro.



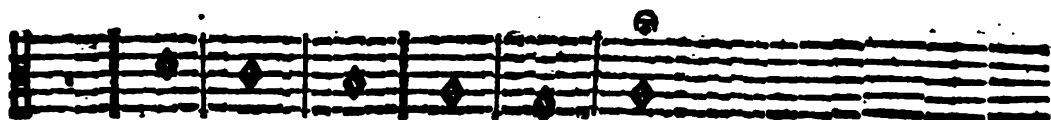
I have set them downe very briefe and short, and have made choise of this Plain-song of purpose, to the intent, the Learner or Practitioner may the better conceiue of euery particular, being also set downe in partition.

Per Arfa & Thofa.

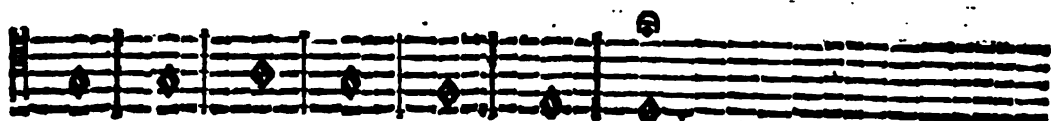
Example



Recite and Retro per Arfa & Thofa.



Canon three in one.



Example.



Canon three in one, per Arfa & Thofa, making every note a Semabriefe.



Take one and leave one per Any. So the Plainfong contained therein.

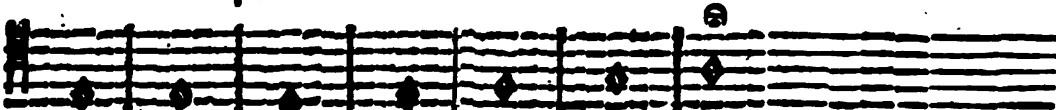
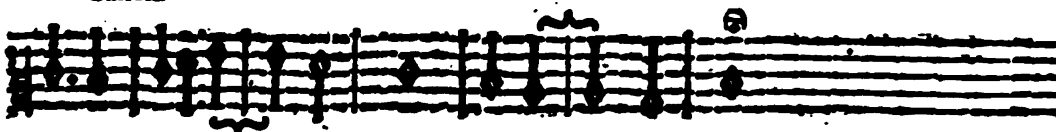
Canon three in one.



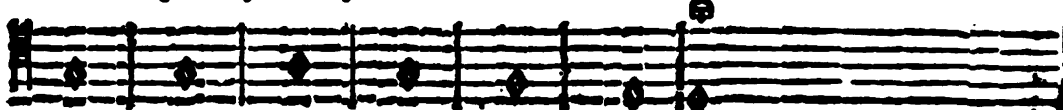
Four in two. 4. Voca.



Canon.



Canon per Arfa & Thes.



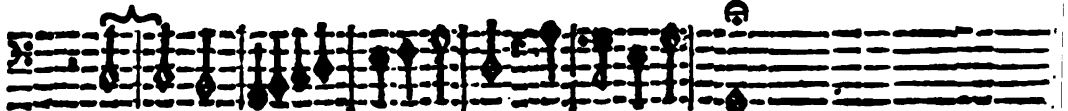
Another four in two.



Canon Recte & Retro & per Arfa & Thes.

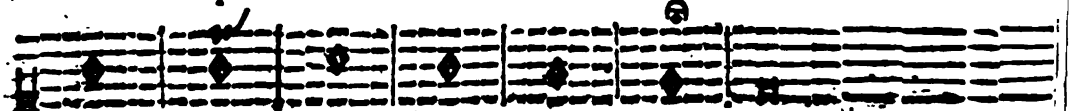


Canon.

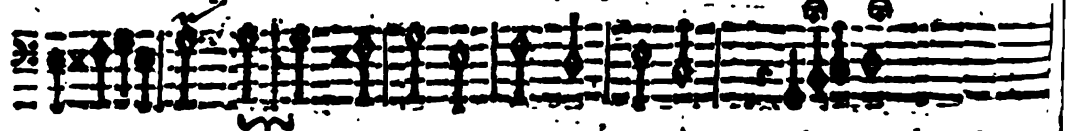


Canon Diapente.

Another four in two.



Canon Diapente.

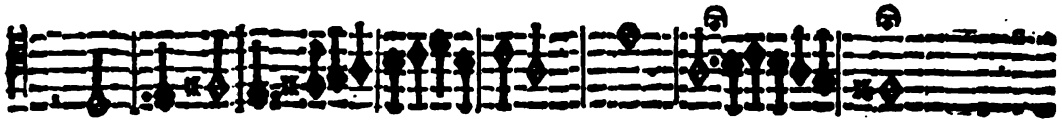


Altered of four in two.

Canon subdiapente.

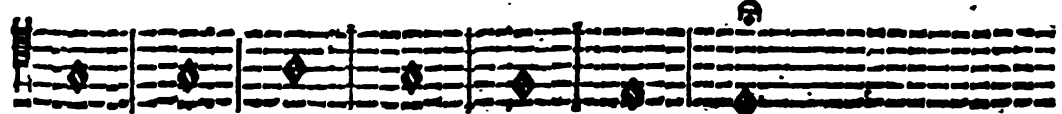
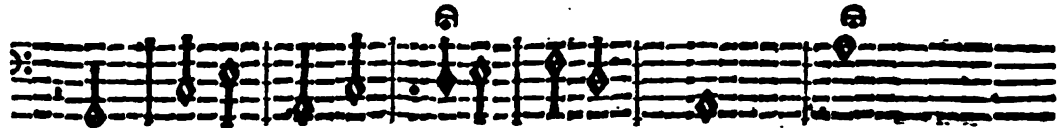
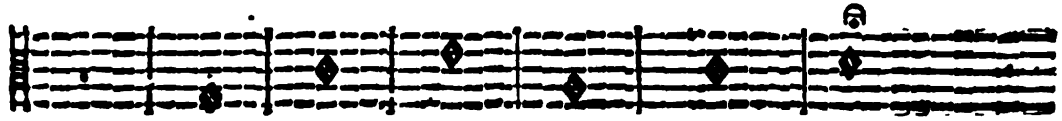


Canon subdiapente.



Per Augmentation, Altered crescit in Duple.

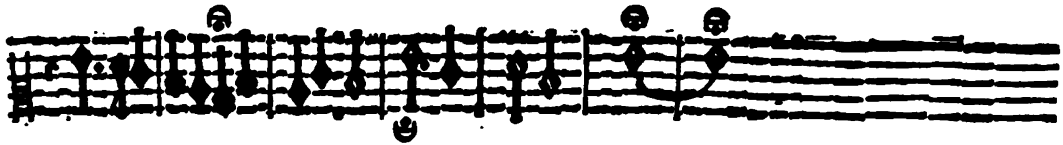
Canon. Three in one.



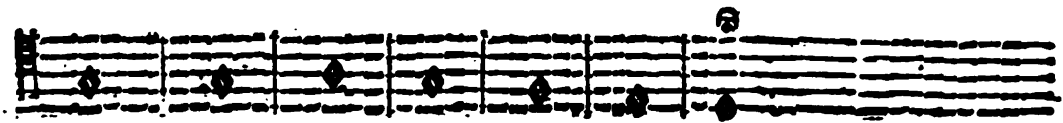
These Canons that follow are also very difficult to be made on any Plain song.

Three in one of sundry proportions.

Canon three in one.



Crescit in Duplo.

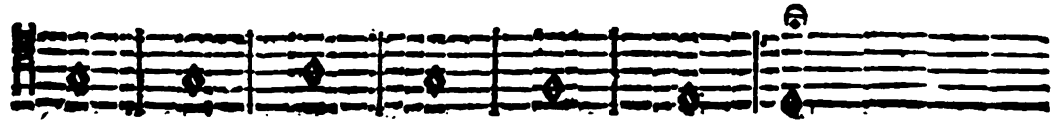
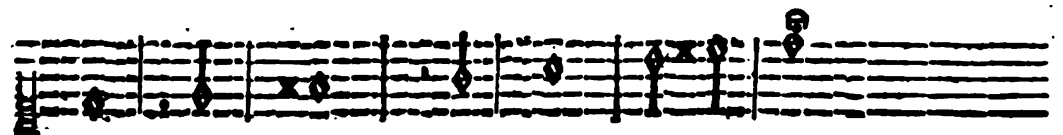
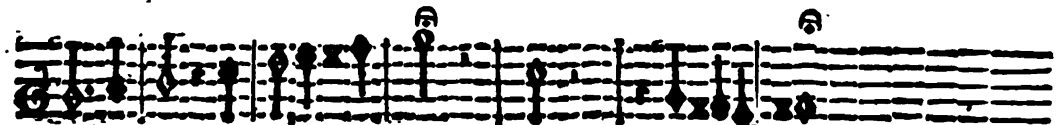


Per Aug. & per Arsis & Thesis.



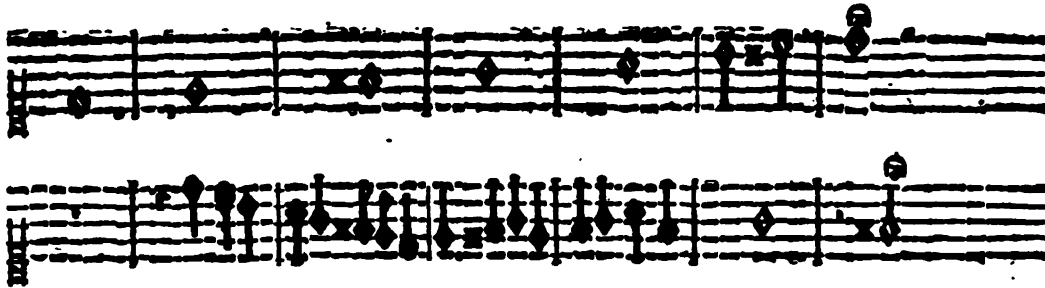
Another of like difficulty.

Canon. *per Arsis & Thesis. Alind per Aug.*

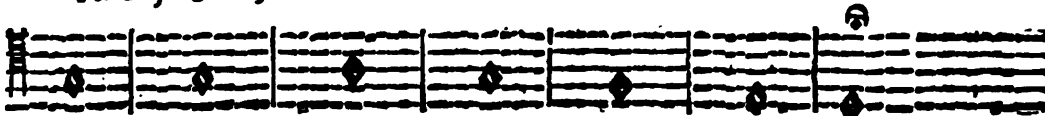


(27)

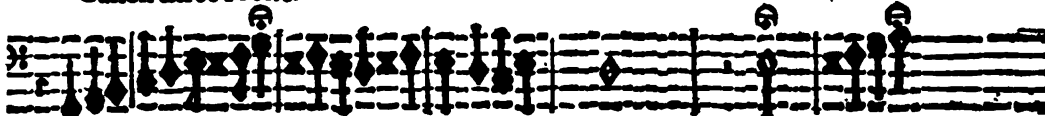
Crofts in duplo, leaving the rest at the beginning.



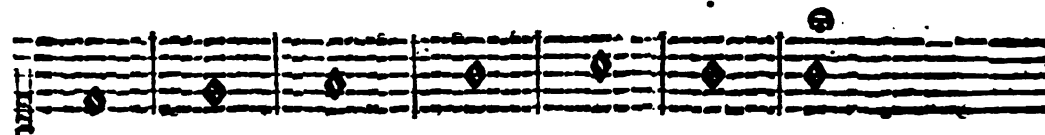
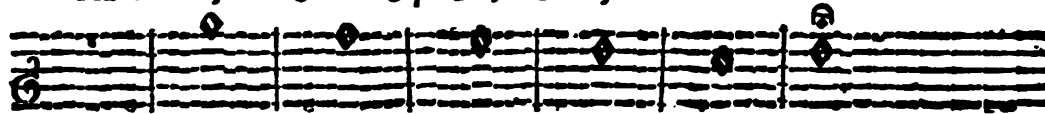
Per Arsin & Thesis.



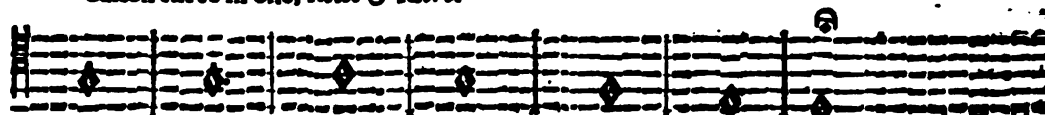
Canon three in one.



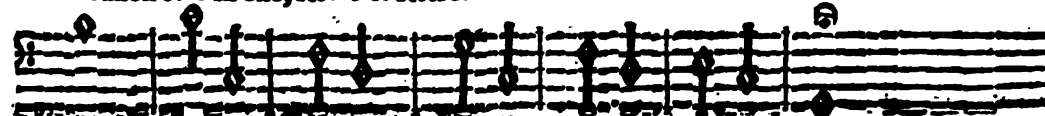
Five in two, Retle & Retro & per Arsin & Thesis.



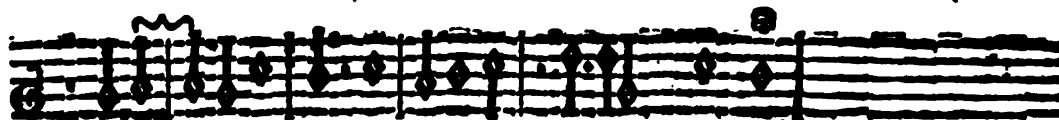
Canon three in one, Retle & Retro.



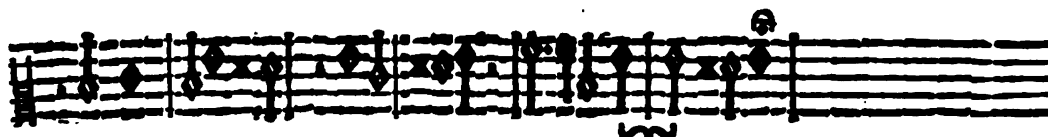
Canon two in one, Retle & Retro.



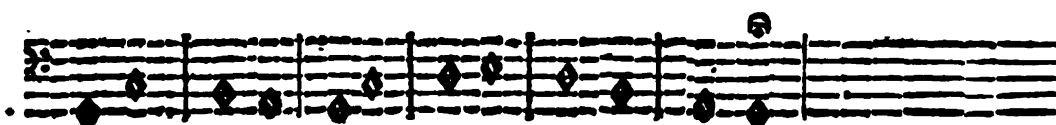
A Myname following.



Canon in distaffaron.



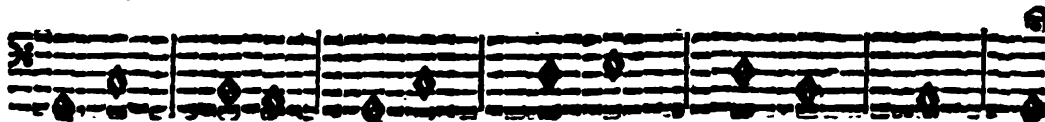
Ad plachum.



Canon per Arfin & Thefin.



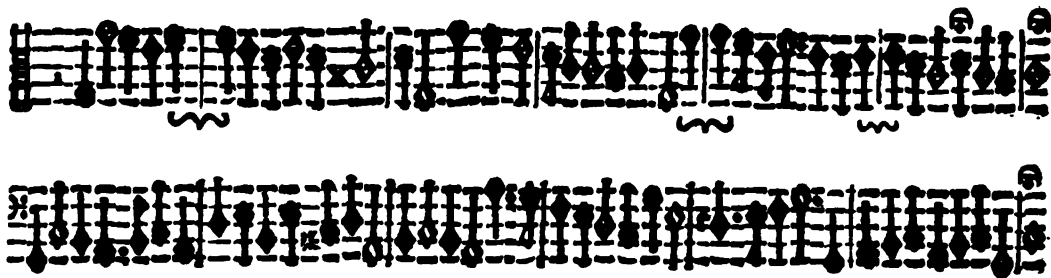
Ad plachum.



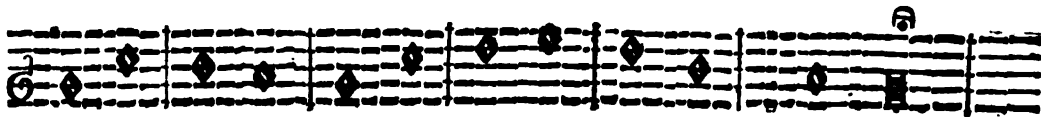
A note about



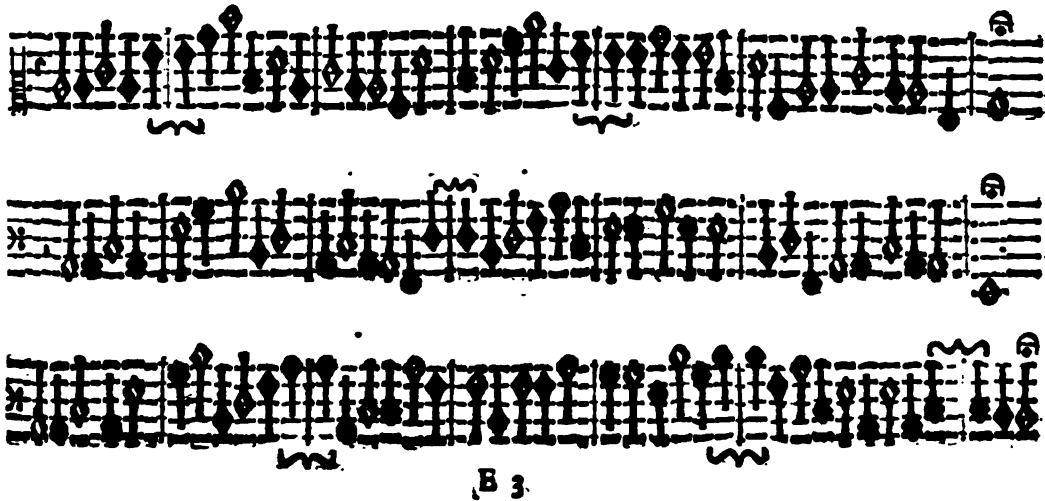
Canon. *Nota superior.*



Mynome and Crochet binding one vpon another.



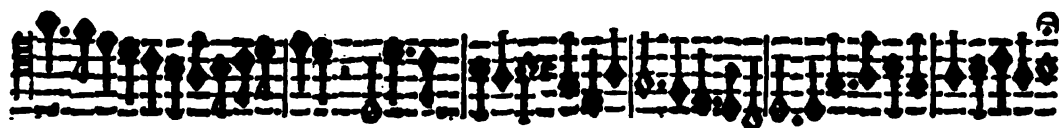
Canon.



Double dissonance made in a Canon.



Canon.

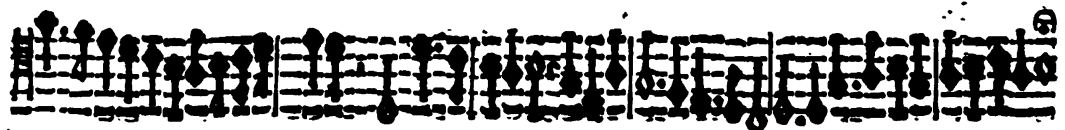
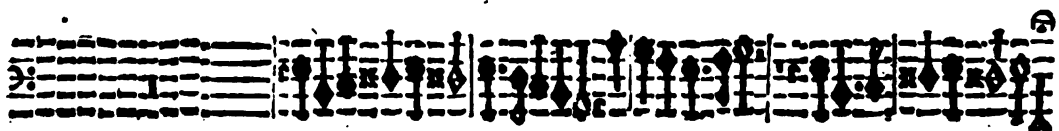


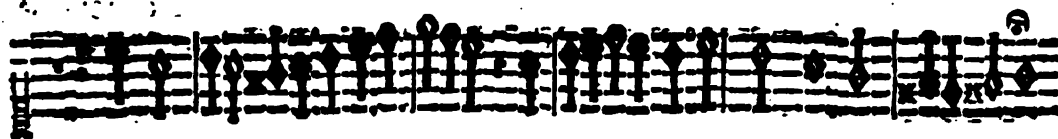
Ad platum,

In the Reply the Means is made the Base, set eight notes lower, the Base is made the Means, set eight notes higher.

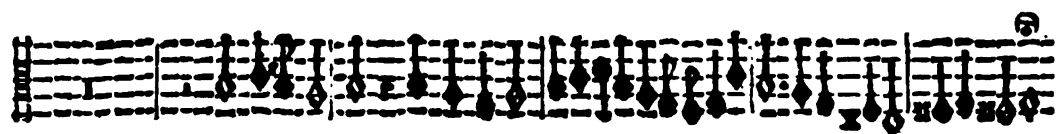
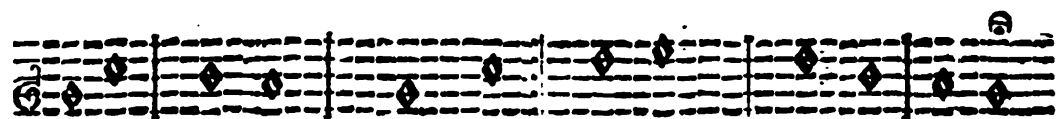
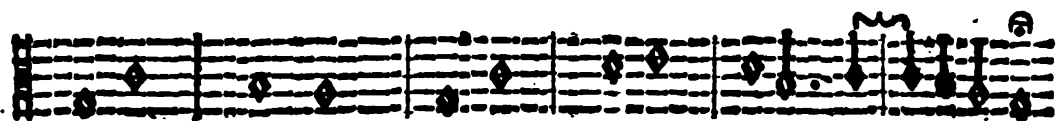


Canon.





Canon.



Canon in the third.



(32)

This Canon singeth onely the Crochets Semibriefes, the other onely the Crochets making them Briefes.

Canon. Foire in two. 4. Voces.



Canon.



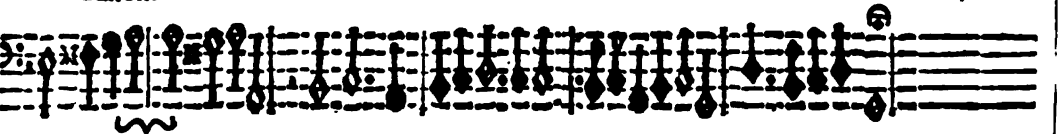
Foire in two.



Canon.



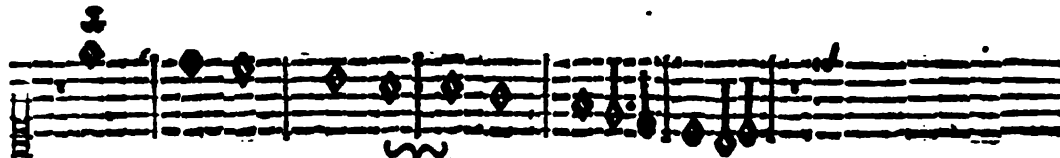
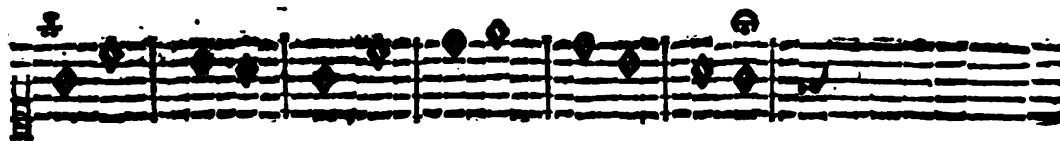
Canon.



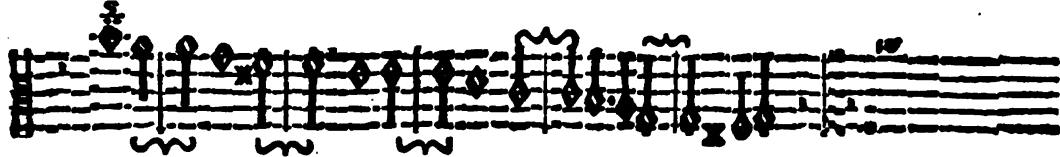
Here follow certaine Canons of diuerse and sundry sorts, which are many of them very difficulto be made to any Plain song.

(33)

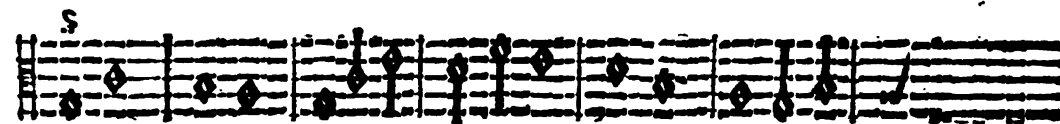
This Canon may be sung after the manner of a Round, falling a note at every returne, and falling note by note to the end.



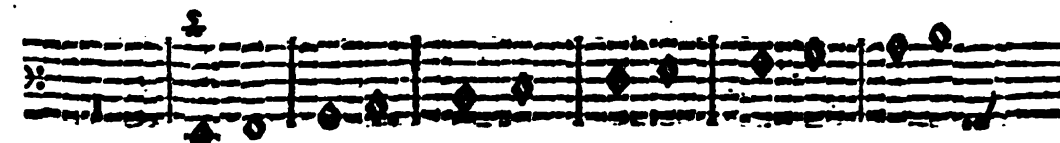
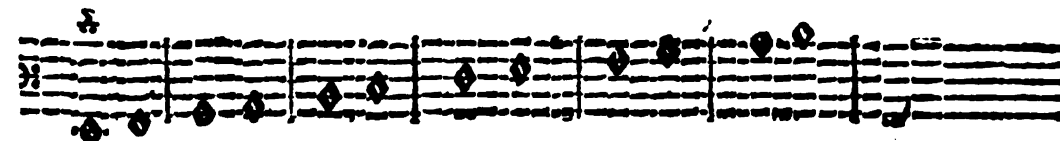
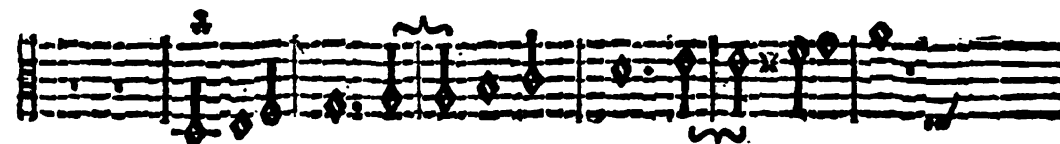
Canon.



This Canon riseth a note at every returne, and riseth note by note to the end.



Canon three in one, *Disposse inferior*, making every note a Semibriefe.



E

Two parts falling, the third rising, making every note a Semibreve.

Canon three in one.



The third part singeth only the Mynomes making them Semibriefes, *per Aug.*

Canon three in one Unison.

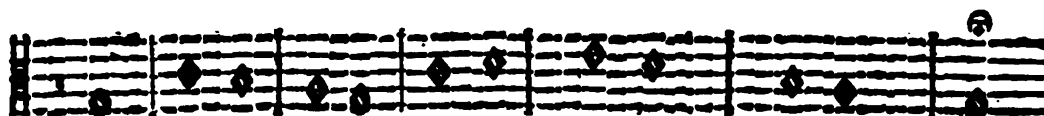
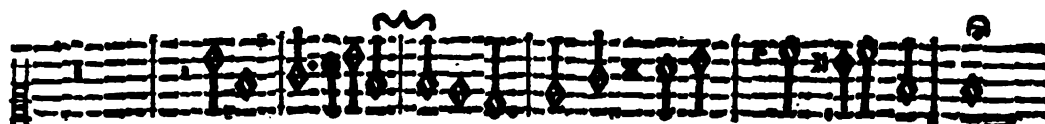
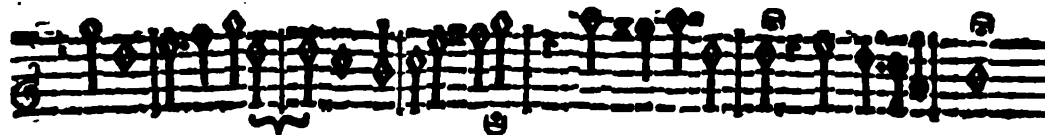


A Canon of three in one, hath resemblance to the holy Trinity, for as they are three distinct persons and but one God, so are the other three distinct parts, comprehended in one. The leading part hath reference to the Father, the following part to the Sonne, the third to the holy Ghost.

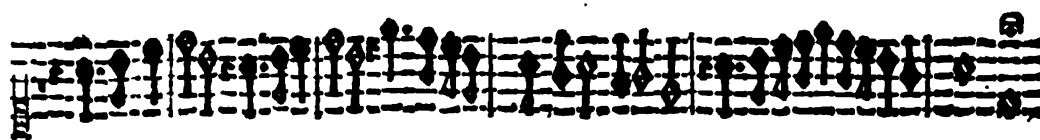
(35)

Empress of the Sea for *Chorus & Treble* making every note a Semibreve.

Canon three in one.



A note about Another.

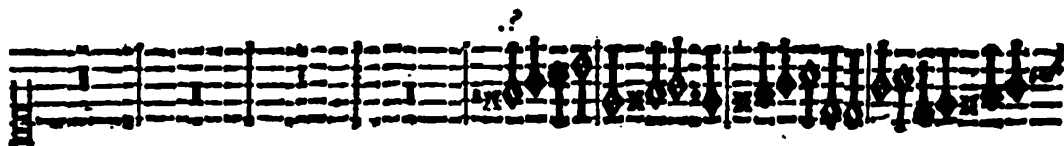
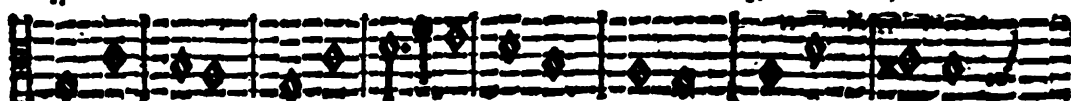


Canon three in one.

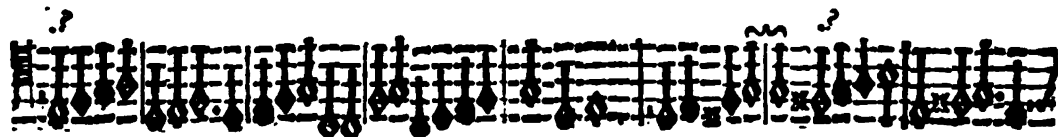


(36)

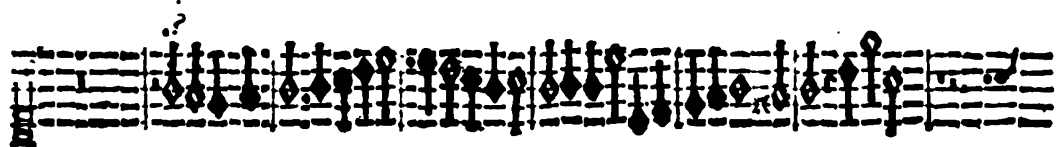
Rising a note at every return, a fifth one above another.



Canon three in one.



Rising a note at every return.



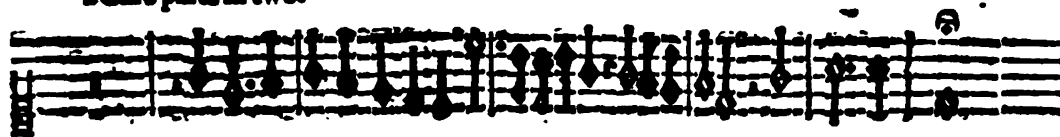
Canon three in one.



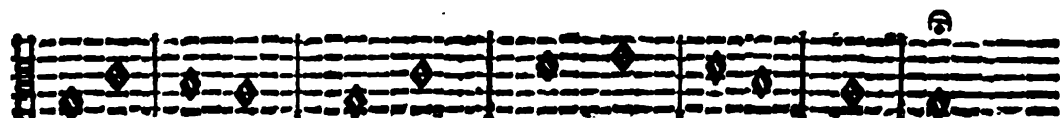
O Iesu dulcis remissio omnium peccatorum meorum :

O Iesu.

Four parts in two



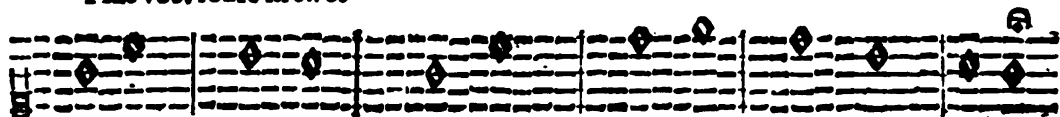
Canon.



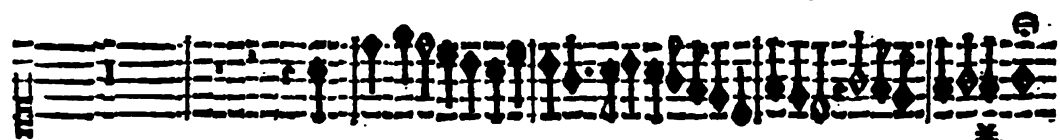
Canon.



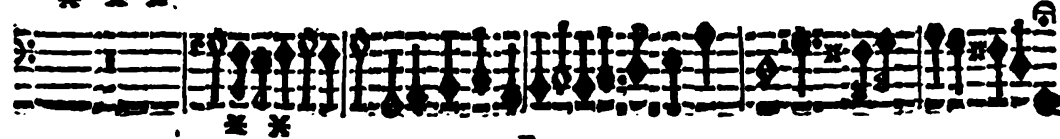
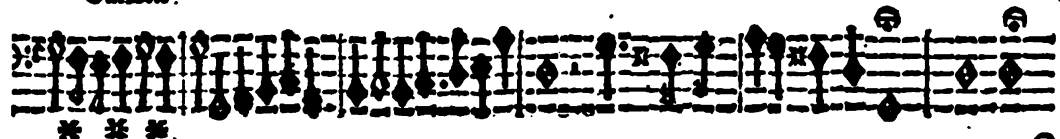
Fine voc. four in two



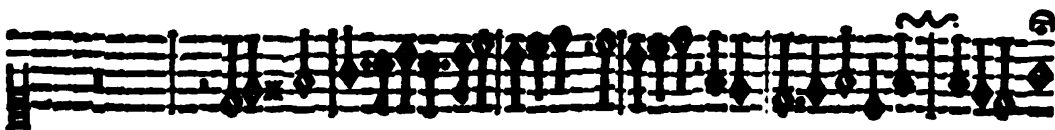
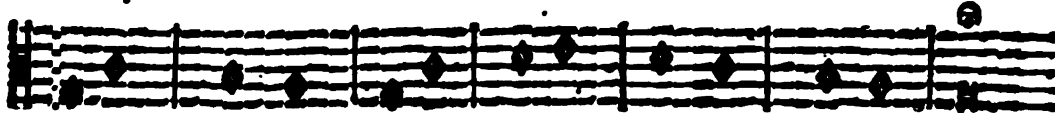
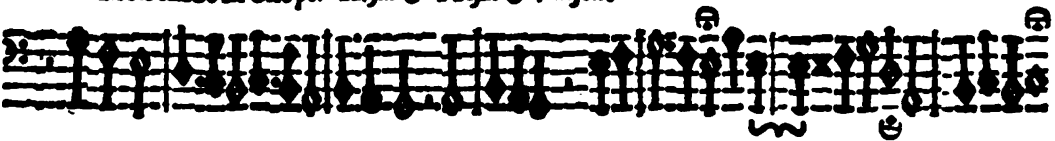
Canon.



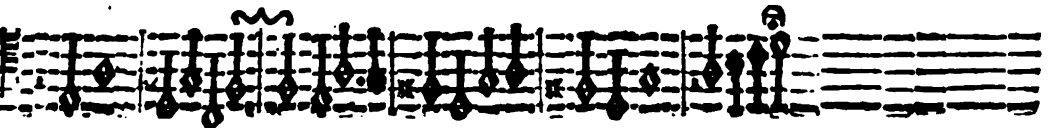
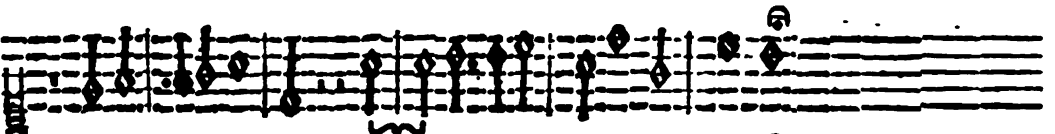
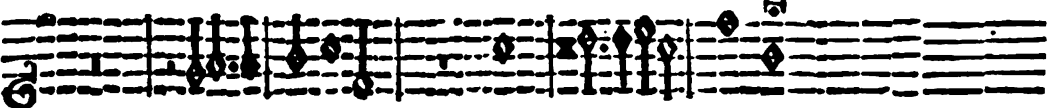
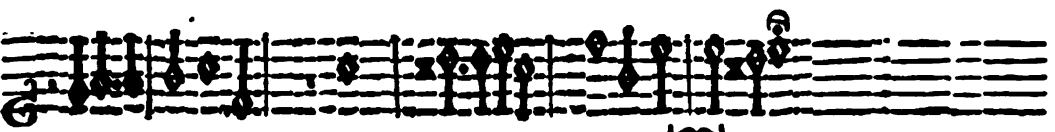
Canon.



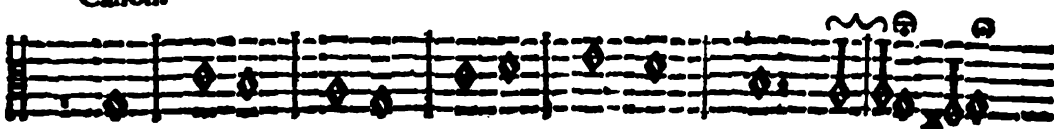
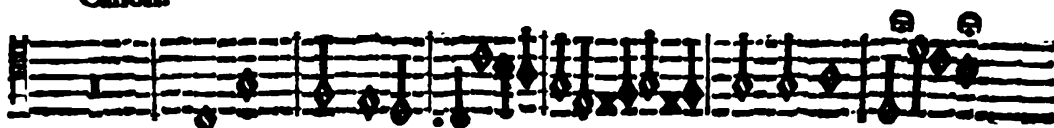
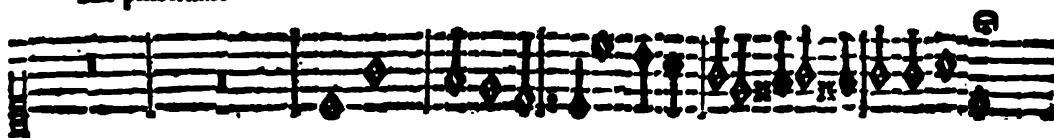
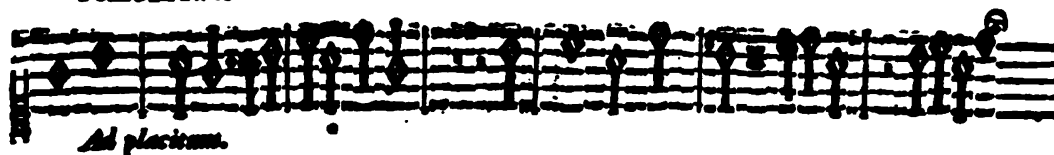
Fine Voc.

*Ad platum.*Canon three in one *per Arfa & Thafa & Vafan.*

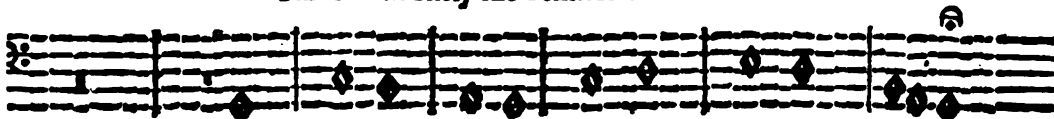
Canon three in one.



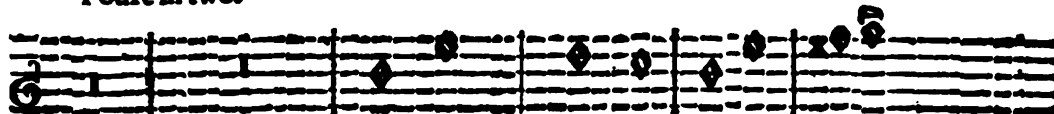
Four in two.



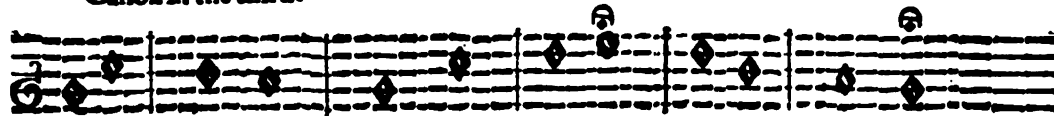
This taketh only the Semibricfe.



Four in two:



Canon in the third.



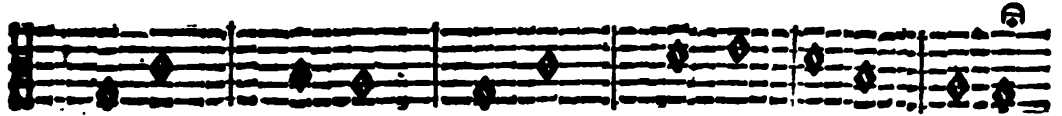
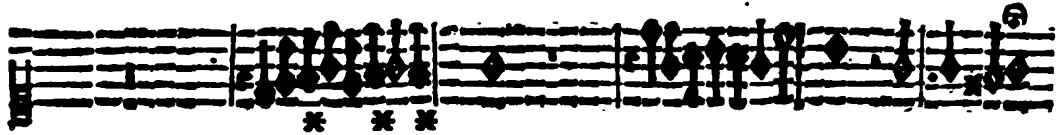
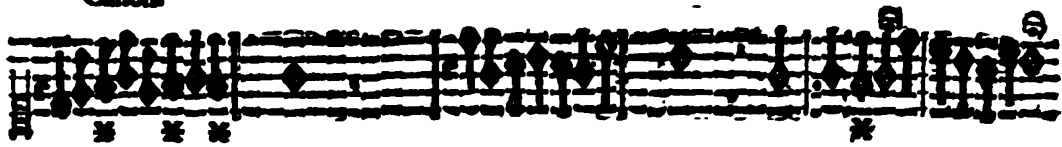
Ad placitum.

Canon.



(40)

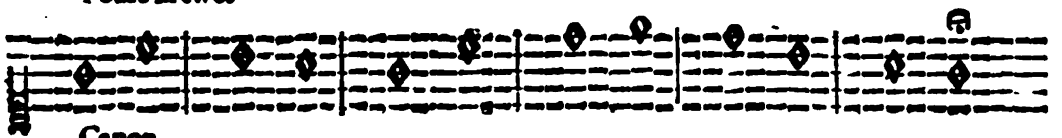
Four in two
Canon.



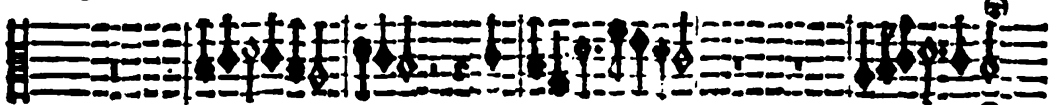
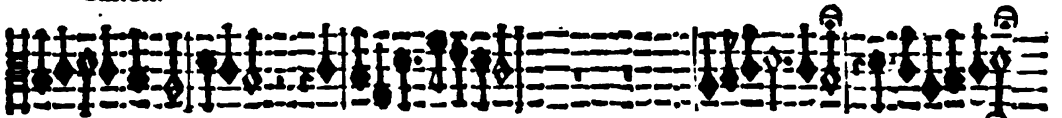
Canon.



Four in two.



Canon.



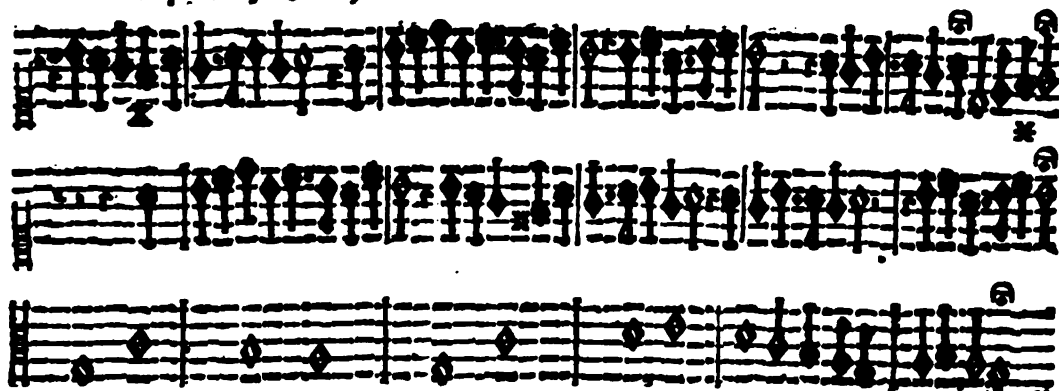
Canon.



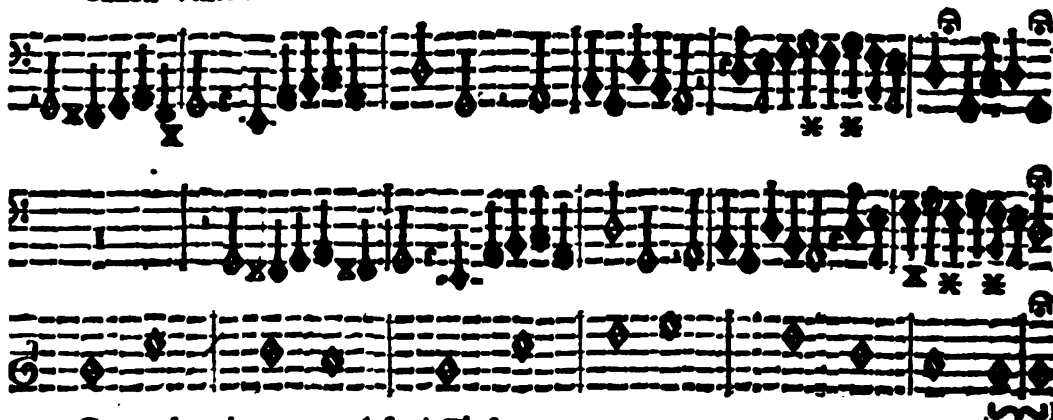
(41)

Four in two, either part repeating that the other sung before.

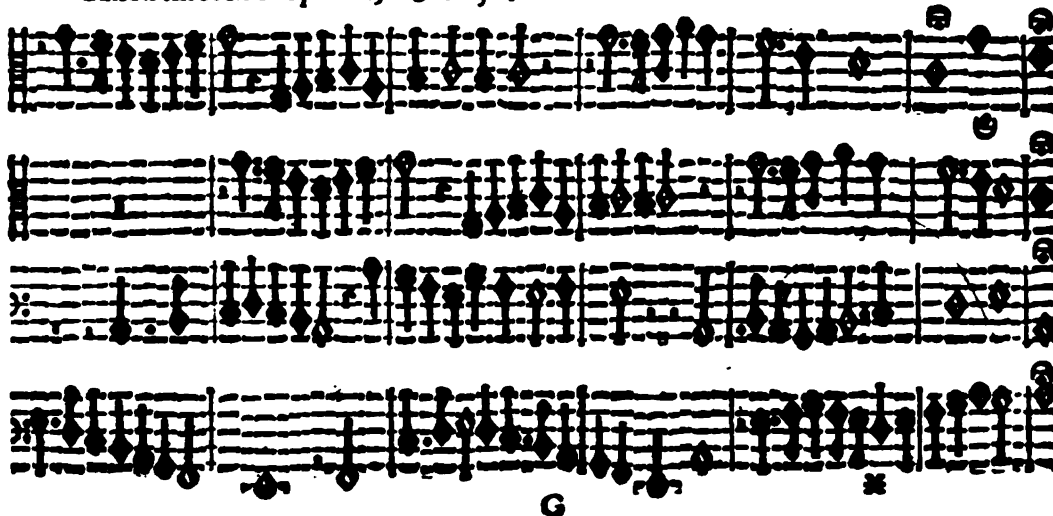
Canon per *Arsin & Thesin*.



Canon Unison.

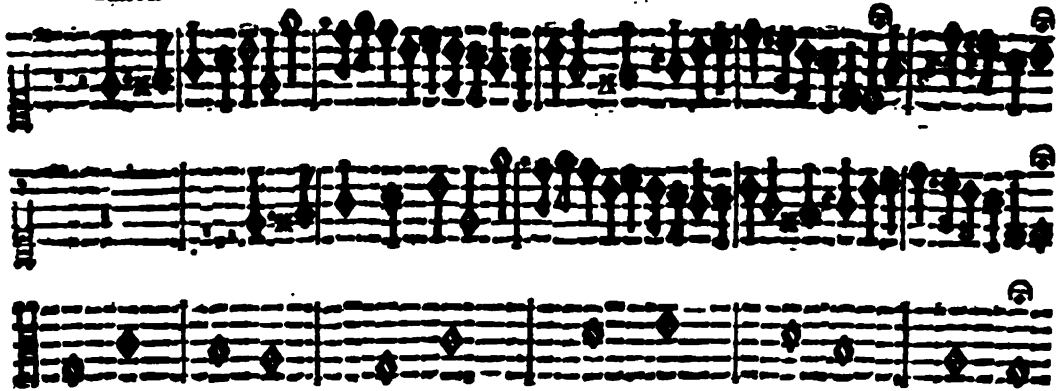


Canon three in one per *Arsin & Thesin*.

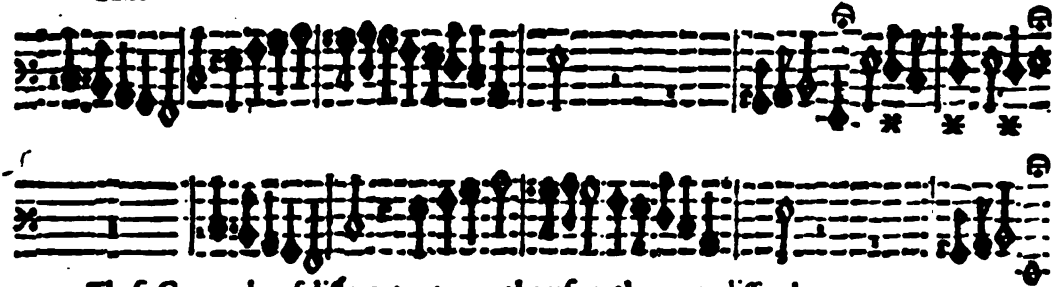


Foure in two.

Canon.



Canon.

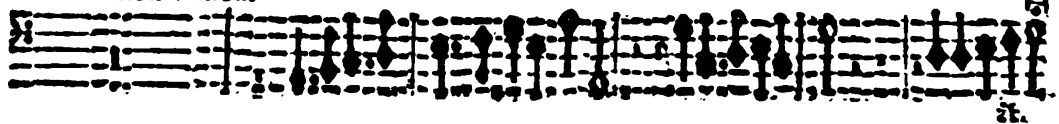


These Canons be of different natures, therefore the more difficult.

Foure in two. Canon per Arpa & Theora.



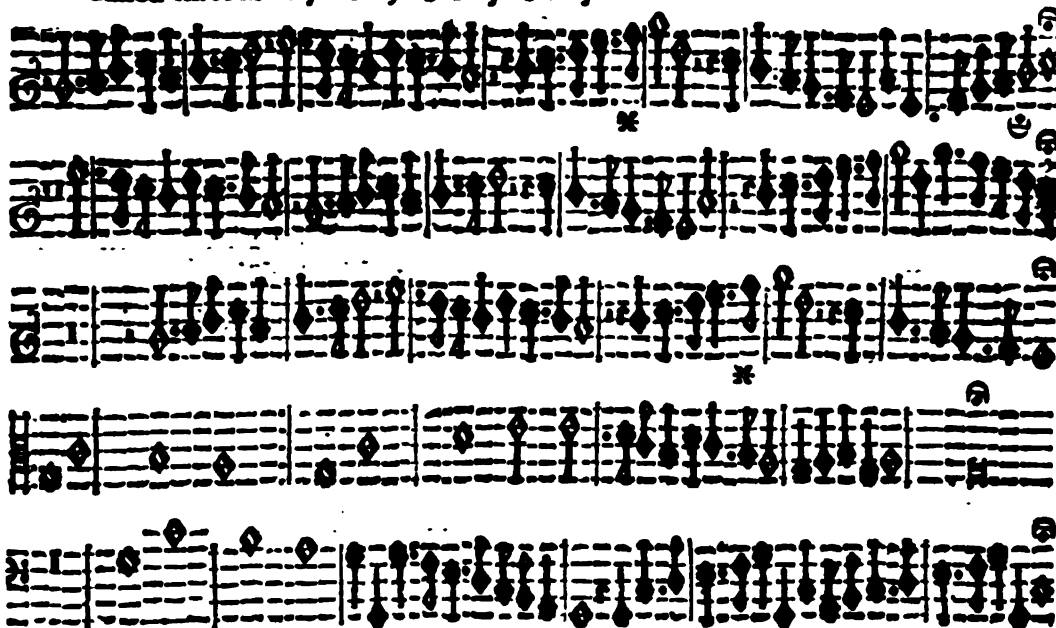
Canon Unison.



(43)

This Canon is very difficult to make upon any plain song, either part repeating that the other sung before.

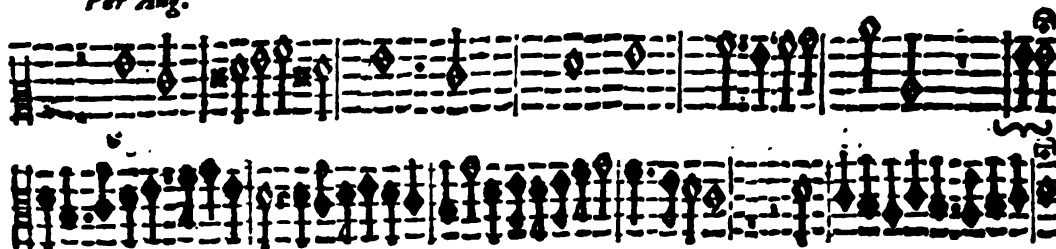
Canon three in one per *Arfa & Thefa & Vnison.*



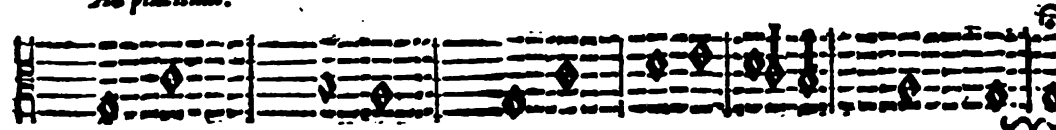
Canon three in one per *Aug. & Vnison.*



Per Aug.



Ad placitum.

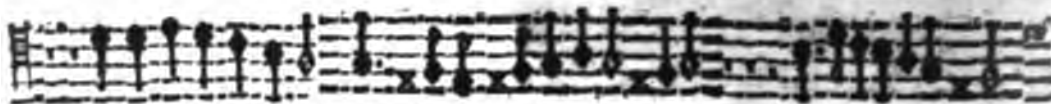


(44)

Fine Voc.

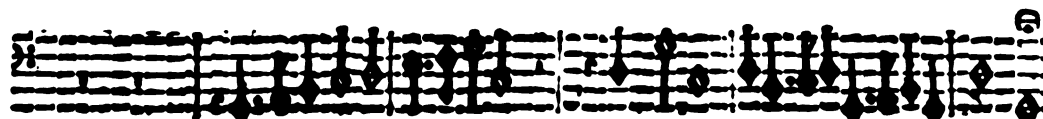
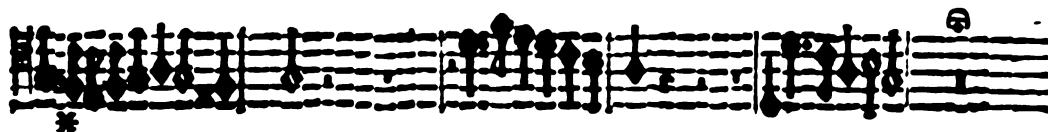
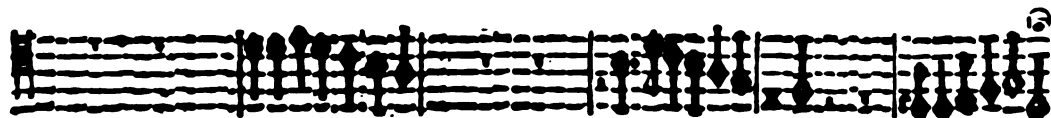
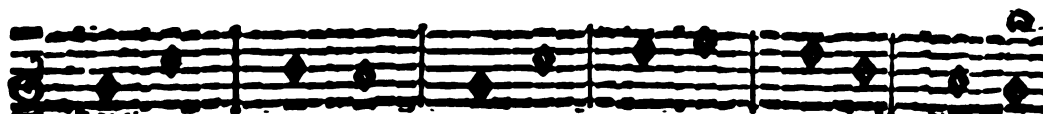
This Canon is to be prickt in two severall colours,

Canon three in one.



The red is one part, the blacke another, the third part singeth both colours, learning all the Rests, as appeareth below.

The Canon explained.



Here follow certaine Canons, which are most difficult in composition, by reason of the great variety of Canons contained in them.

This Canon hath a resemblance to the frame of this world, for as this world doth consist of the foure Elements, viz. Fire, Ayre, Water, and the Earth, and in either of them sundry living and moveable creatures: So likewise this Canon consisteth and is divided into foure severall Canons, and to every one belongeth fifteene parts, a certaine number for an uncertaine.

The whole sixty parts are contained in these seven. These figures are set to distinguish the parts.



Here is to be noted, that the following parts of every Canon rest two Semibreves after other, every Canon different in nature.



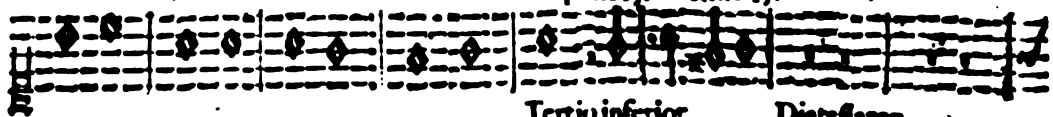
You shall vnderstand that in the Canon, which is the red, is divided into foure severall Canons, and to every of them belongeth fifteene parts, in the whole three score: Two of these Canons are whole, and two are halfe Canons, because they take onely the later part, which is the Semibreve and Semibreve Rest, and are to be sung in diuers tunes according to the direction.

*Bis binos capis Canon verosque Cantus :
 Integri duo sunt, dimidiique duo.
 Horum quisque Canon vero ter quinque requirit :
 At primo debent cetera cuncta Cani.
 Sed innēto duplici Basso papitur infra,
 Vocibus isto nunc singula rēte Canas.*

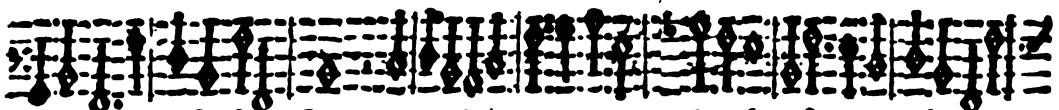
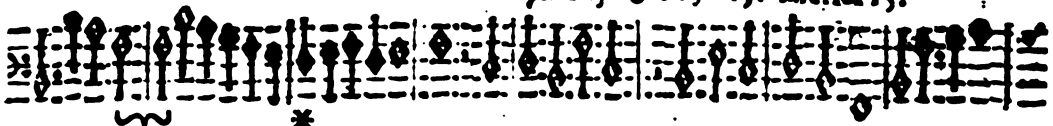


Canon sixty in one.

Disperse Sento superior
 superior 15. Retro 15.



Tertio inferior Diatessaron
 per Arfen & Thesis 15. inferior 15.

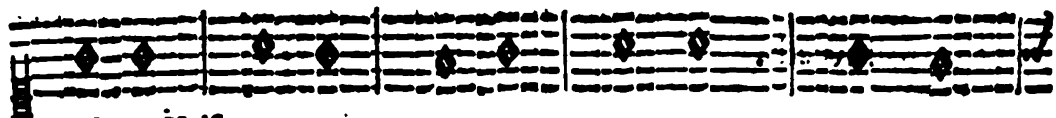


These threescore parts in one are contained in foure red notes.

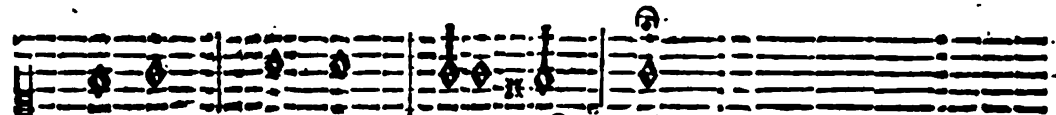
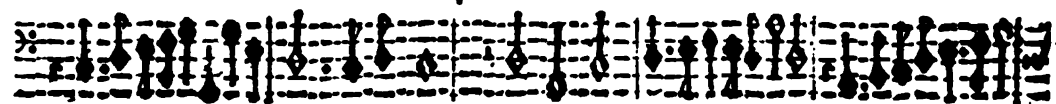
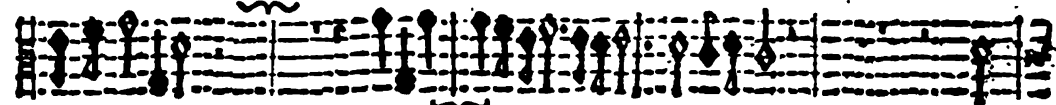
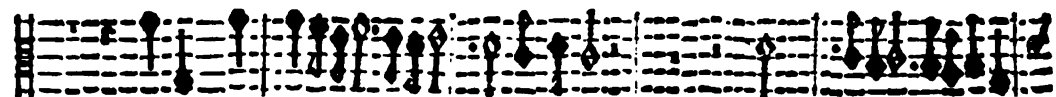
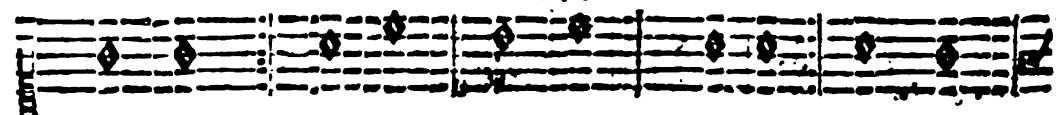
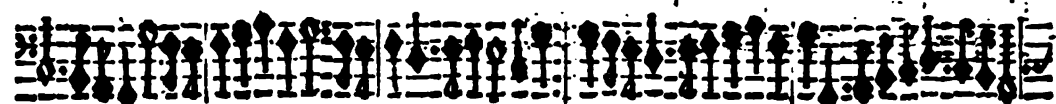
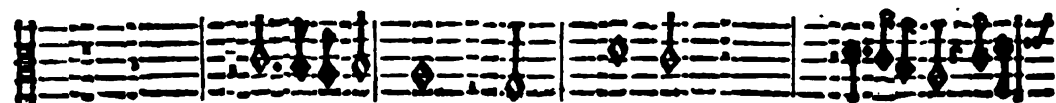
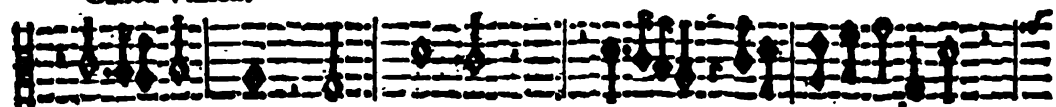
(47)

This Canon is to be sung in all churches, as appeareth in the page following.

Four Voc.



Canon Unison.



He that will looke into the depth of this Canon, must take the paines to pricke out euery one of these at large, for I haue set downe on- ly the beginning of euery part, to saue labour: And so likewise in the next that followeth.

Secundo. Tertio. Diatessaron superior. Diapente superior. Sexto.

Septimo. Octavo. Nono. Diatessaron inferior. Diapente inferior. Subdiapason.

three in one.

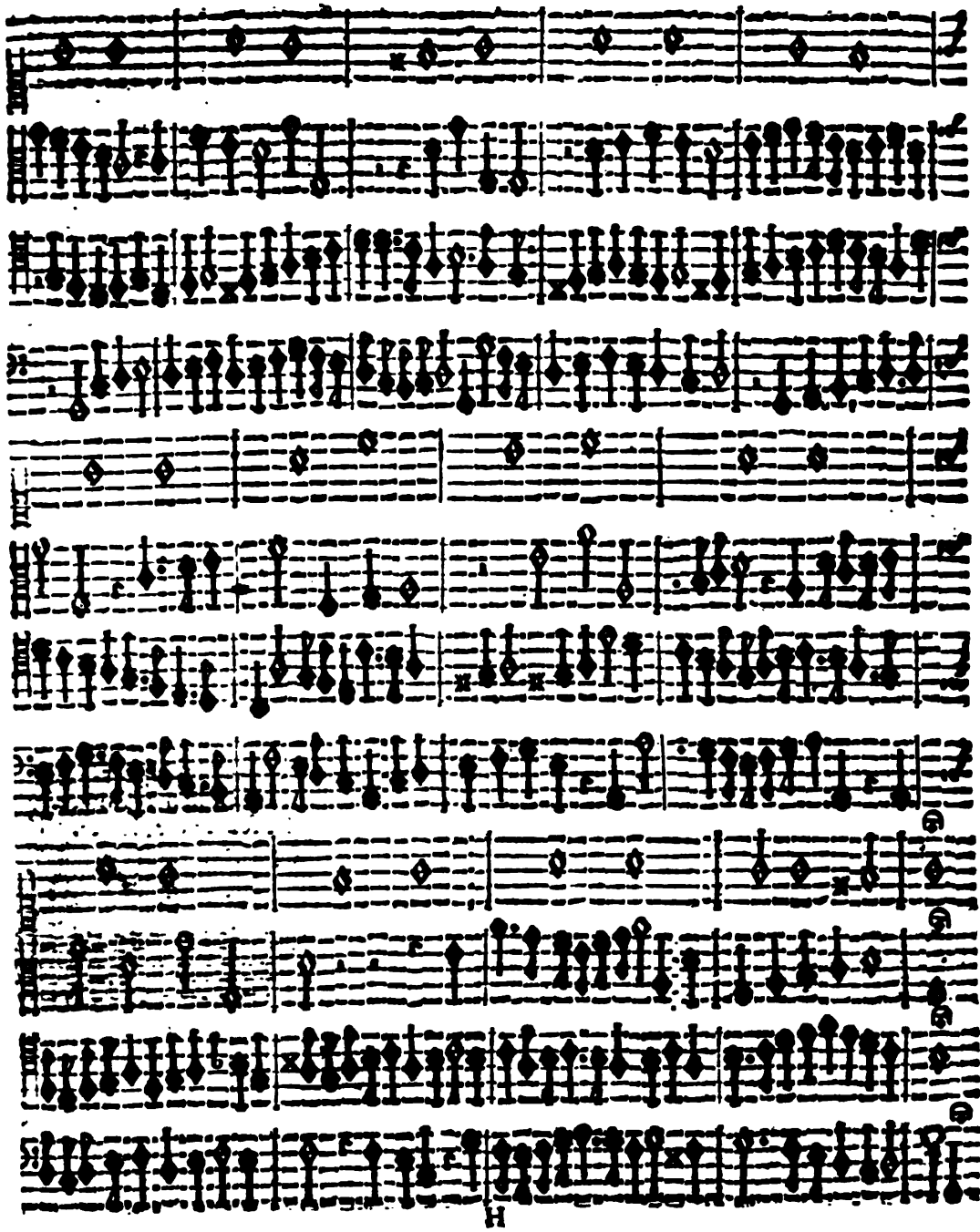
The Plain song neuer changeth, neither the Base, but onely in the fift way, which is the Canon set eight notes lower.

The other two parts may easily be prickt according to the direction set downe already.

(49)

Three parts to the Plain-song, composed in such sort, as every part is made the Base or ground to the other, which causeth variety of musicke, by reason of the changing of the parts and is to be sung foure severall wayes, as appeareth.

Four Voc:

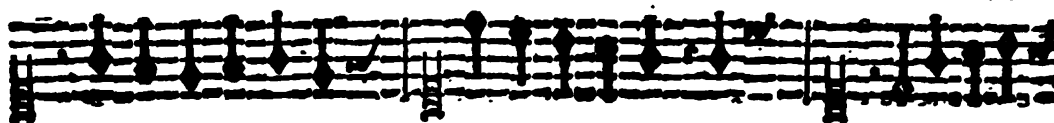


Either of these Replies are to be prickt out at large.

The first Reply:

The second Reply.

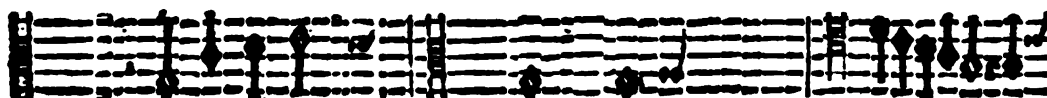
The third Reply.



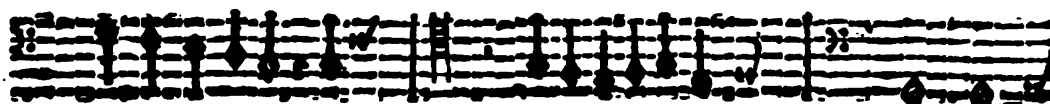
- 1 The Treble in the first Reply, is the Tenor of the principall, prickt an eight higher.
- 2 The Treble in the second Reply, is the Meane of the principall, prickt a fift higher.
- 3 The Treble in the third Reply, is the Base of the principall, set twelue notes higher.



- 1 The Meane in the first Reply, is the Treble of the principall.
- 2 The Meane in the second Reply, is the Base of the principall, set twelue notes higher.
- 3 The Meane in the third Reply, is the Tenor of the principall, set eight notes higher.



- 1 The Tenor in the first Reply, is the Base of the principall, set eight notes higher.
- 2 The Tenor in the second Reply, is the Treble of the principall, set eight notes lower.
- 3 The Tenor in the third Reply, is the Meane of the principall, set foure notes lower.



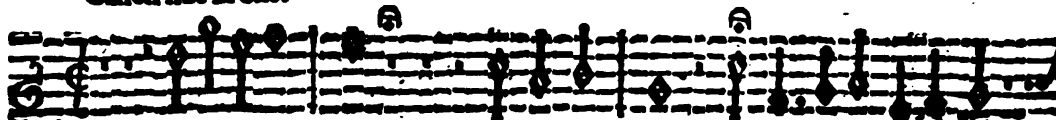
- 1 The Base in the first Reply, is the Meane of the principall, set eight notes lower.
- 2 The Base in the second Reply, is the Tenor of the principall.
- 3 The Base in the third Reply, is the Treble, set fiftene notes lower.

(51)

xxi. parts.

Four parts to the plain-song, every part fine in one, resting five Semibreves after other.

Canon fine in one.



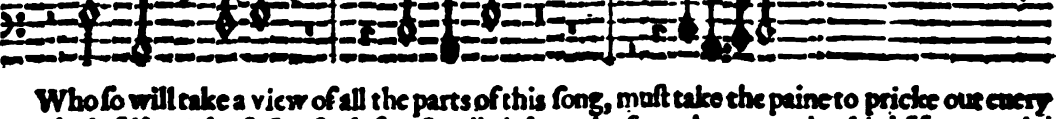
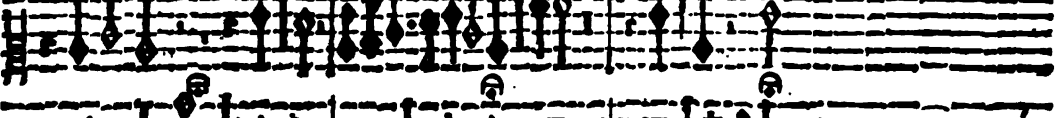
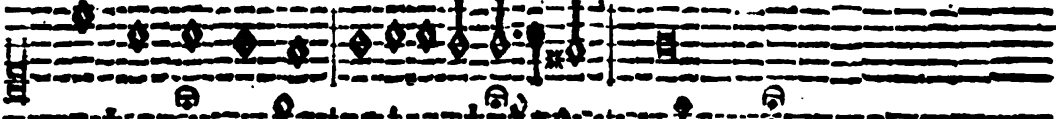
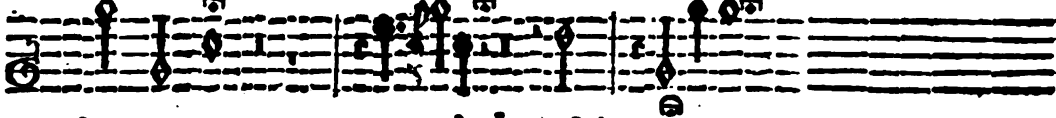
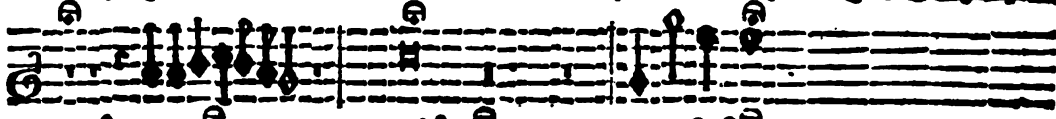
Canon fine in one.



Canon fine in one.



Canon fine in one.



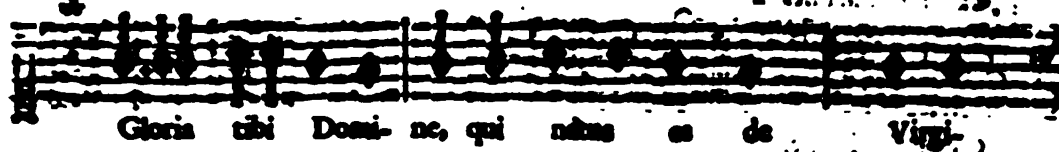
Who so will take a view of all the parts of this song, must take the paine to pricke out every part by it selfe. The first resteth five Semibreves, the second tenne, the third fiftene, the fourth and last twenty: and so likewise every Canon.

The Closes that are set here, serve to shew where every part endeth: The part that resteth five Semibreves, endeth on the last Close save one, that part that resteth tenne Semibreves, endeth on the last Close, save two. So the rest accordingly.

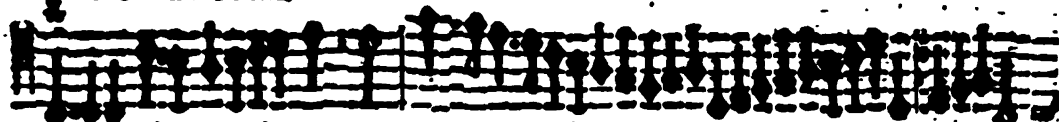
Five parts in one to the plain-song, making the same sound, as if it were five parts.

Sine Voc.

Three over.



Canon five in one.

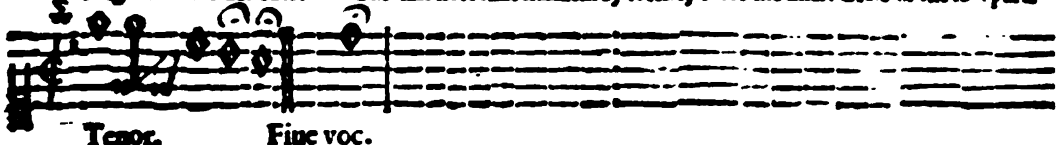


Five parts in one, here may you see,
Upon the plain-song, all contain'd in three.

And to this intent, in five notes consist,
That may represent the five wounds of Christ.

Canon three in one per *Arfu & Thefa*, and in *Diapason*.

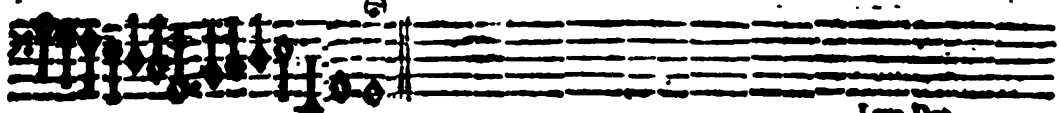
Sing this five times over. This last note that standeth by it selfe, is for the small Close of the first part.



Tenor. Fine voc.



Bass.



Less Doe.

This much have I thought fitt for your P. at this present, but if I may perceive any to take profit herein, I shall be encouraged hereafter to set out a larger Volume, if it please God to give me life, and enable me thereto. In the mean season, I wish thee all happiness and good success in all thy proceedings. Thy harty wel-willer in Christ Iesus, Elway Bevin.

FINIS.

Isam Library
2208.5.1

A brief and short instruction
Loeb Music Library



3 2044 041

